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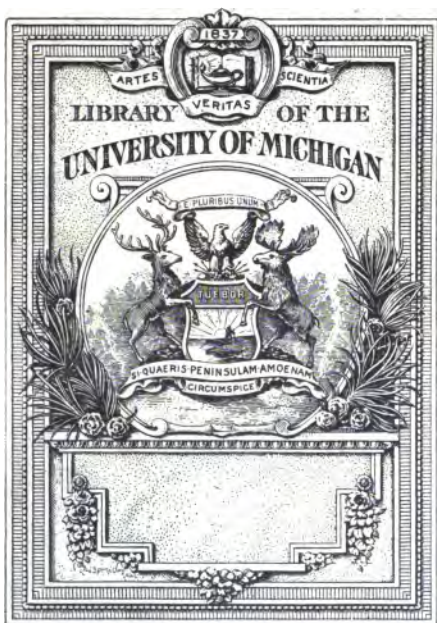
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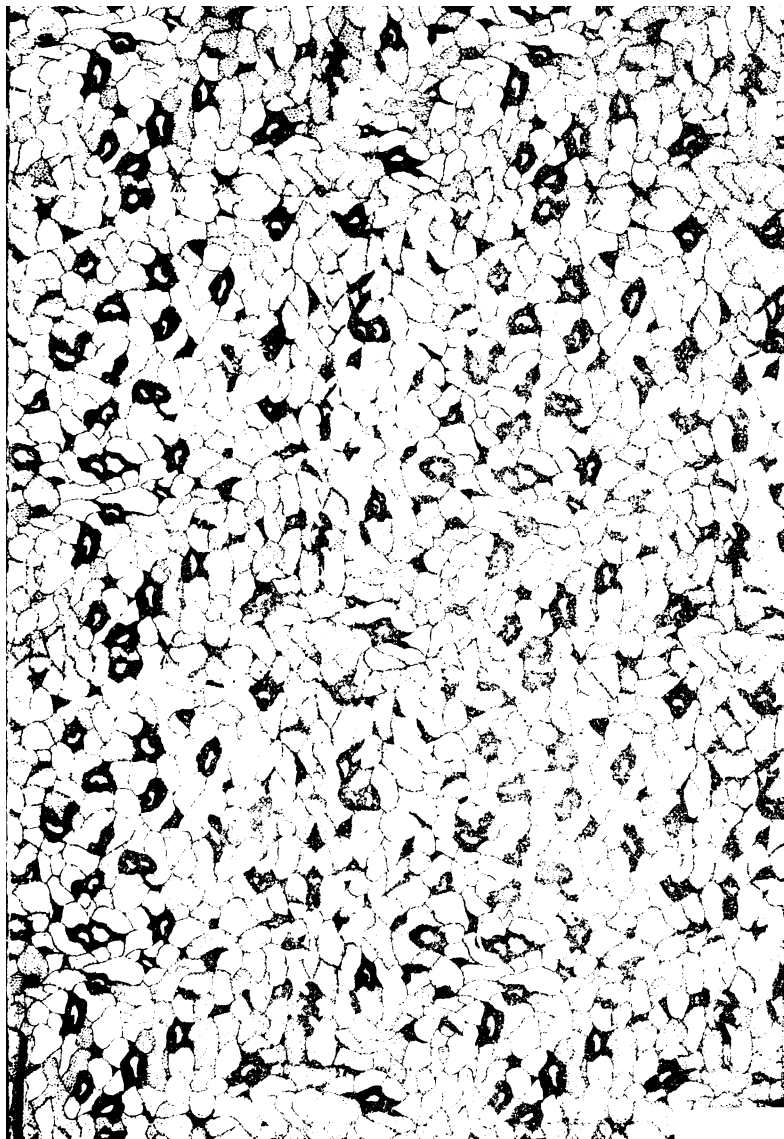
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GUIDE
OF
ROME
AND
THE ENVIRONS

the cheapest and most useful to visitors

BY PROF. F. SABATINI

and translated from italian into english

by RUDOLPH CAPALOZZA



ROME
ORESTES GARRONI
1905.

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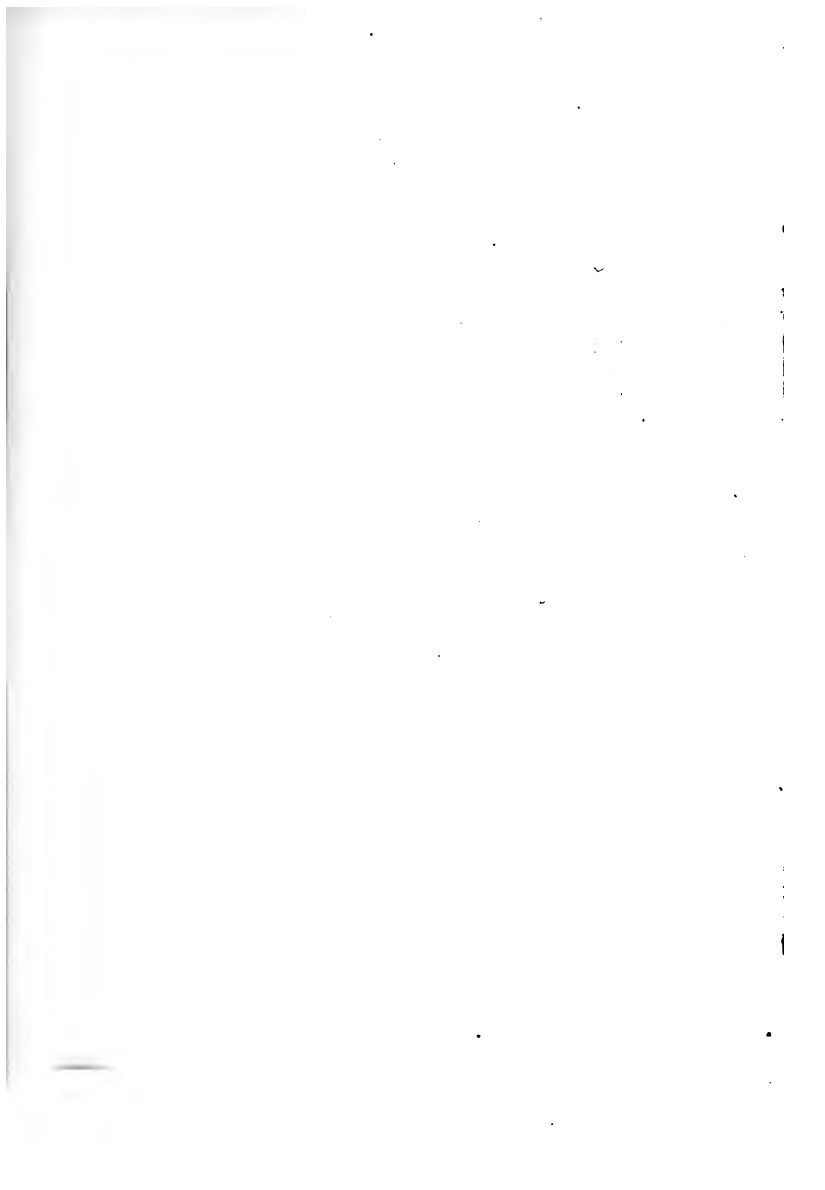
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PREFACE.

The success which our italian edition of the Rome's guide by Prof. Sabatini obtained, encourages us to publish its translation into english. There was no similar book in Italy for english and american travellers that would have the double requisite, cheapest price and complete explanations. We think to have solved this difficult task, but not without sacrifices. Therefore we dare to hope that our efforts will not be in vain.

Rome, January 1905.

O. G.

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SUMMARY OF THE HISTORY OF ROME

« Terrarum Domina Gentiumque »
Mart., Ep. XII.

Ancient age — It is notorious, according to the deductions of new archæologic discoveries, that the extent of land, called afterwards *Forum*, was inhabited fourteen centuries before Christ, i. e. eight centuries before Romulus appear in the History of Rome; and it is also notorious that the name of Rome is but an etruscan word, which meaning is *city of the river*. So we have before the presence of Romulus a long period, on which the tombs discovered by Engineer Boni, in the last excavations at the Forum, has given so many explications. Without entering subtile researches, we can affirm, gathering the last conclusions of the science, that those people, who first inhabited that Hill, called afterwards Palatine, were shepherds, who stopped here, in their voyage of immigration, because the river prevented them to go on.

It seems that King Romulus (753 B. C.), whose name reveals us that already Rome existed, rebuilt the city on new bases. In that period the legendary rape of Sabines happened, which shows us the alliance of Romans and Sabines. The Capitoline Hill was enclosed in the walls of the first town. The following Kings are alternately Sabines and Romans. Numa Pompilius (714) established laws and worships; under Tullus Hostilius was destructed *Alba Longa*, and the Cælius Hill was added to the city (665). Then Ancus Martius ordered the walls around the Aventine Hill. In the middle age the *Savelli* erected their fortresses on the remains of that walls, and they make that hill to become a nice place (628). In this time was founded Ostia, which was the door of the encreasing com-

merce of new Rome by the Tiber (619). The following Kings were Tarquinius Priscus and Servius Tullius (578); under the latter the other Hills Quirinal, Viminal and Esquiline were added to the city; and so the great work of the Servian walls was begun, of which we still admire such an important remains (563). The confederation between Romans and Latins was established; two people that wrongly exchanged themselves, and that we must distinguish, because they were quite different in the uses, origin and language. With federates' contributes was built on the Aventine the magnificent temple of Diana (539). Under Tarquinius the Proud the Circus Maximus and the Cloaca Maxima were finished; and the latter is not that we have been seeing, but the other discovered by Engineer Boni, in the last excavations.

The temple of Jupiter (Capitole) was erected: it was constructed where is now Caffarelli's palace. Tarquinius was expelled, and Rome declared the Republic.

The war between Romans and Latins broke out again: the dictator Postumius vanquished the Latins on Regillo Lake (496). The plebeians deserted the city and withdrew to the Mons Sacrum (near *Nomentano's* bridge), and chose their tribunes. One of these, Menenius Agrippa (494) made them descend. Plebeians elected the Decemvirate, who were appointed to compile written laws, so called of the Twelve Tables. Then militar tribunes were elected (451). The legends of Dictator Cincinnatus belong to this period (439): Rome extended its conquests and occupied Veii (396). But the Gallies, few time after, invaded Rome, and set fire to it (390), bearing a seven month's siege around the Capitole rock. Roman were treating with Gallies, when Camillus came on, and the enemy fled away. A memory of the gallic fire is on the *cippus*, newly discovered at the Forum, near Romulus tomb.

The following century was a warlike and conquering one; here we remember the Manlius Capitolinus torture (383) and the institution of Prætors and Ediles. (366) The war with the Samnites was a hard and bitter period of more than 50 years; to be remembered P. Decius Mus sacrifice for his fatherland during the Latin war (340). In the year 338 the republican Bars were erected.

First it seemed to have lost the war against the Sam-

nites (321), when the roman army, defeated at the *Forche Caudine*, passed under the yoke ; but at last Rome was successful. Some of the conquered cities were invested of all the roman rights (the forum vote excepted), and were called *municipia*. After the war against Pyrrhus, won by Curius Dentatus (290-264) Tarentum fell under Rome's dominion, which power was extended on the Greeks. Now all Italy depends from Rome, and the first Punic war took place (264-241), which ended with the victory of Cajus Lutatius at the *Ægades*. Sicily is yielded to Romans. Then they vanquished, by easily victories, Sardinia, Corsica and part Illyria and of the lands near the Padus (*Po*), where they founded two colonies : Piacenza and Cremona (241-218). Carthage rose up again, and Hannibal came through the Alps to carry the war into Italy ; but Scipio went to Africa and won the Carthaginians at Zama (218-201). Rome extended its possessions, and Antiochus is defeated (190) : the conquests of Asia are parted among the allies of Rome. The preponderance in Egypt was established ; Rome carried war into Liguria and Spain, and won. In this period M. Porcius Cato erected in the Forum the first court of judicature called *Basilica Porcia* (184). Porsens, last King of Macedonia, was driven back (171) and his Kingdom was united to Rome. The celebrated triumph of Paulus Æmilius took place (167) and in 147 Carthage was destroyed by Scipio Æmiliants, who fought the last punic war ; then Numantia was gained (133). Agricultural laws put people in a great insurrection, and Cajus Gracchus was killed (121). The isles *Baleari* were conquered, and near Marseilles was established a roman province, which is still called *Provence*. The roman power encreased in Numidia during the war against Jugurtha (106), which became the prison of Marius. Then Marius went against the Cimbrians, who were driven back on the Rhone (109-105) Marius became the first captain of Rome ; but he had rivals, and civic war was declared between his partisans and emenies. The allied people of Rome gave to the town of *Corfinio* the ancient name of Italy, and took arms asking the citizen of Rome : C. Papius was their appointed chief. Marius and Silla went against him, and though the romans were winners, yet that war ended by the concession of

the asked rights (91-98). The Capitol was burnt (83). Between Marius, head of the popular party and Sylla, head of the optimates, began a hard rivalry. Marius being dead, the proscriptions of Sylla's followers were decreetated. In 78 Silla died. The war of the slaves began; they were commanded by Spartacus, who first winner, was afterwards defeated by Crassus (75). The Catilina's conspiracy burst, but Cicero succeeded in punishing the accomplices: notwithstanding Catiline fled and was saved.

Caesar, Pompey and Crassus composed the first triumvirate (160); Cicero is exiled and Caesar (68) becomes powerful for the conquest of the Gaul (58-61). Crassus died in Asia (53) and Pompey was elected Consul, and nearly Dictator; afterwards a contrast for the command began: Pompey succeeded in having it by the Senate (49). Caesar gathered his legiones in Cisalpina and passed the Rubicone, occupied Rome and all Italy; won in Spain, where took the dictatorship, and then went against Pompey, in Greece, and defeated him at Pharsalia (48). Pompey fled in Egypt, but was killed by King Tolomæus.

Caesar was definitively proclaimed Dictator (47), and maintained his power also in Eastern lands. He came back to Rome and took the ancient name of Emperor; the republicans rose up against him: Brutus and Cassius ordered a conspiracy and Caesar was killed in the Senate-house with a poniard on March 15th of the year 44. Anthony, Lepidus and Octavianus formed the second triumvirate (43), and in the ensuing proscriptions was decreetated the death of Cicero. Cassius and Brutus died, both beaten by Anthony and Octavianus at Philippi (42). Marcus Agrippa, edile, and Lepidus beat Sextus Pompey (38-36), but Lepidus lost his army, and thus the triumvirate was reduced to a duumvirate between Anthony and Octavianus. Anthony won by the Parthians, went to ask a refuge near Cleopatra, and divorced Octavia, offending in that manner her brother Octavianus (32). So that the rivalry between the latter and Anthony was renewed and ended with the great naval battle near Actium, after which Anthony killed himself under the eyes of Cleopatra. Octavianus remained at the head of the State, and took the name of Emperor, changed for flattery in *Augustus*: he had a special guard (*cohortes*

praetorianae). Under his empire the legions of Varus (9) were beaten by Arminius (*Hermann*). Augustus being dead, succeeded to him Tiberius (14 after Christ), a man of bad fame, who died at Capri, old aged (37). Under this emperor was crucified Jesus Christ at Jerusalem. The following three emperors belonged to Caesar family. They were Caligola (37-41), Claudius (41-54) and Nero (54-68). The bad fame of the latter still continues, and it is reported that he sat fire to Rome, in the year 44. The apostles Peter and Paul were tortured in those first persecutions of Christians. (67).

Followed three competitors of the empire; they were overturned or killed: Galba (68-69), Otho (69) and Vitellius (69). Here we must mention three emperors of Flavian dynasty: Vespasianus (69-79), Titus (79-81) and Domitianus (81-96). Under their reign Jerusalem was destroyed and the Hebrews were dispersed. St. Linus (67-78) and St. Cletus (78-91) ascended the pontifical throne. Nerva (96-98), aged of 70, was a just prince, who restored his empire. His adoptive son Trajan (98-117), a great spanish captain, and the first August that were not an italian, was an excellent emperor. He passed the Danube and reduced the Thrace to be a roman province. Or this undertaking we still admire a memory, the column at the *Foro Trajano*, and the colony of his soldiers in Wallachia (Romania) where also now-a-days latin idiom is spoken.

St. Clement I. was the pope from 91 to 100; his successor was St. Evaristus (100-109). Hadrian was a peaceful emperor, who looked after the reforms of his empire. Then followed the pontiffs: St. Alexander I. (109-119) and St. Sixtus (119-127). The Antonine dynasty took the throne; peace and order increased under it. So that Antoninus Pius did much for the public welfare, and afterwards his adoptive son Marcus Aurelius, who associated to his government Lucius Verus (161-180). This is the first example of two emperors reigning at the same time. The victories of Marcus Aurelius against the Marcomanni are testified by the column at *Piazza Colonna*. His son Commodus was cruel, dissolute and licentious. The Popes of this period are: St. Telesphorus (127-139), St. Hyginus (139-142), St. Pius I. (142-157) St. Anicetus

(157-168), St. Soter (168-177) and St. Eleutherus (177-193). Now disputes for the succession followed during a century. So we have in short intervals: Pertinax, Didius Julianus (193), Septimius Severus (193-211), Antoninus, Caracalla and Geta (211-217), Macrinus (217-218), Helio-gabalus (218-222), priest of the sun, Alexander Severus (222-235), Massiminus, Balbinus and the three Gordians (235-244), Philip (244-249), Decius (249-251), Galus (251-253), Æmilianus (253), Valerianus (253-260), and Gallenius (260-268). At this time every province has his emperor, it is said 19 or 30, called in the history the Thirty Tyrants. Now Franks, Germans and Goths appear and they destroy the Empire.

Then followed: Claudius (278-70), Aurelianus (275-276), Probus (276-282), Carus (282-283), Carinus and Numerianus (282-283). The popes are: St. Victor I. (193-202). St. Zephyrinus (202-219), St. Callistus I. (219-223), St. Urbanus I. (223-230), St. Pontianus (230-235), St. Anterus (235-236), St. Fabianus (236-251), St. Cornelius (251-252), St. Lucius I. (252-253), St. Stephen (253-257), St. Sixtus (257-259), St. Dionysus (259-269), St. Felix I. (269-275), St. Eutichianus (275-283).

The successor of Carinus was Diocletian, who shared the burden of the empire with Maximian, and then with Valerius and Costantius Chlorus (284-305): the latter was a cruel persecutor of Christians, but was a great politician too, and looked after the dangers of the empire; t. i. the wars among the competitors for the crown and the invasions of the barbarous. After 20 years of reign he abdicated, and his successors were: Costantius Chlorus and Galerius (305-306) and then Constantine, who first reigned with Galerius and Maxentius, and then with Galerius, Maxentius, Maximinus II. and Licinius (308-353); and at last, alone (323-337). Constantine, a gallant captain and clever politician, continued the great work of Diocletianus. Moreover he declared the Christian religion to be the religion of the State, and founded a second seat of empire, at Byzantium, called new Rome, or Constantinople. When he vanquished the usurper Maxentius, ordered the flag should bear the Cross (october of 312) and the transference of the principal seat of empire to Constantinople was decided (330). The po-

pes of that period were : St. Caius (283-296), St. Marcellinus (296-308), St. Marcellus (308-310), St. Eusebius (310-311), St. Melchiades (311-314) St. Silvester (314-336). The empire was divided between Constantine II. and Costantius II. ; afterwards between Costantius II. and Constans (340-350). Then Constans remained alone (350-361), and at last Julian, who put an end to Justinian dynasty. Julian was not a vulgar captain, and as a man of State, he protected the old religion, and therefore he was called *apostate*. St. Julius I. (337-352), Liberius (352-354) and St. Felix II. (367-375) were the pontiffs of that time.

Into the Empire ascended : Jovian (363-64) Valentinian I. and Valens (367-65) ; Gratian, Valentinian II. and Theodosius (379-83) ; Valentinian II. and Theodosius (383-92) ; and at last Theodosius alone (392-98), who united under one sceptre the Empire, but for a short time, because it was newly and definitively divided between his two sons : Arcadius, who received the Eastern provinces and Honorius, who had the Western ones (398-425). In this period the arianism raised, which was recognized by the barbarians, who invaded the Empire. The popes of this time are : St. Damasus I. (366-384), St. Siricius (389-398), St. Anastasius (398-401), St. Innocent I. (401-417), St. Zosimus (417-418) St. Boniface I. (418-422), St. Celestinus I. (422-432). In 409 Rome was pillaged by Alaric, King of Visigoths. To Valentinian III. (425-450) succeeded Maximus (450-455) : in that period Attila, after four victories of Ætius (451) came to Italy till the Padus (*Po*), where it is reported to be stopped prodigiously by a roman ambassade, the head of which was St. Leo I., the Great, (440-461), who succeeded to St. Sixtus III. (432-440). The last Augusts are : Maximus (450-455), Avitus (455-457), Maioranus (457-461). In 455 Rome was sacked by the Vandals under Genserich, who came from Africa. The following emperors came into the throne : Libius Severus (461-467), Antoninus (467-472), Olybrius (472), Glycerius (472-474), while Rycimerus, conductor of barbarians, sacked Rome for the third time (472). St. Hilarius (461-467) and St. Simplicius (467-483) were the popes of this period, and ascended into the throne the last two Cæsars : Julius Nepos (474-475), overthrown by

Orestes, master of militia, and Romulus Augustulus (475), son of Orestes, who was deposed by Odoacres, captain of Ruges. And thus the Western Roman Empire ended.

Middle age — While St. Felix III. (483-492) was the Pope in Rome, Theodoric, King of Goths, bred at the greek court, came in 488 against Odoacres, and won him at the Isonzo river and Verona. Odoacres fled to Rome where he found the gates shut, because of the Romans self-deceiving for the empire, promised by Teodoric. The latter respected the laws, uses, and, though arian, the religion of Rome. Justinus, emperor of Constantinople, persecuted the Arians, and so did Theodoric too, who made Albinus, Boethius and Symmachus to be imprisoned as well as St. John I. (523-526) who succeeded to St. Gelasius I. (492-496). Symmachus was tortured and Boethius died in prison. Theodoric established to give all the Catholic Churches to the Arians, but he died before the day fixed for the execution of his decree: The popes of that dreadful period were: St. Felix IV. (526-529), Boniface II. (530-532), John I. (532-535), St. Agapitus I. (531-536), St. Silverius (536-538). Meanwhile Belisarius, captain of the great Justinian, arrived in Rome, surrendered by the goth Vitige, who succeeded to Theodatus, and there he constructed his fortresses. Vitige came to besiege him, and that faction lasted from March of 537 to March of 538. The walls rebuilt by Belisarius and the tower near Porta Salaria testify that period of Rome's history. The Goths were driven back, and Vitige was taken prisoner and brought to Constantinople (539). Rome remained to the Greeks till 546 - the pope was Virgilius (538-555), - when Totila besieged it, and took the city in spite of Belisarius, sacking it and destroying the walls. To Belisarius succeeded Narses, who occupied Rome (552) and vanquished the Goths; but in 565 Justinianus being dead, his successor Justinus ordered Narses to be re-called. But Narses was offended at the blameful words of his emperor, and invited the Lombards to come against Italy. They reached our land in 568, conducted by their captain Alboine, and established their principal seat at Pavia. So that Italy has three seats: Pavia with Lombards, Ravenna with Greeks, and Rome, deserted by the latter, with the

Pontiffs. The popes of this period were : Pelagius I. (555-560), John III. (560-574), Benedict I. (574-578), Pelagius II. (578-590), and St. Gregory I., the Great, (590-604). Under the latter Queen Teodolinda converted to christian religion his husband Agilulfo, King of Lombards, who founded churches and monasteries, among which St. John's at Monza, where the *crown of iron* is kept. There is now a succession of pontiffs under the domination of the greek emperor, Sabinianus (604-607), Boniface IV. (607-608), who had from *Foca* the *Pantheon* (608-615), St. Deodatus (615-619), Boniface V. (619-625), Honorius I. (625-640), Severinus (640), John IV. (640-642), Theodore (642-649), St. Martin (649-654), Eugene I. (654-657), St. Vitalianus (657-672), Adeodatus (672-676), Donus I. (676-678), St. Agathon (678-682), St. Leo II. (682-684) St. Benedict (684-685), St. John V (685-687), Conon (687), St. Sergius I. (687-701), John VI. (701-705), John VII. (705-708), Sisinius (708), Constantine (708-715), St. Gregory II. (715-731). The latter resisted to the iconoclast *Leo Isaurico*, and in 726 shook off the greek domination, making alliance with Lombards against Greeks, Gregory III. (731-741) hurted Lombards, and pressed hard by the laters and greeks, addressed himself to Charles Martel in order to ask helping of the Franks, who came into Italy under Pepin in 775 and gave the Pope many cities of Romagna and Umbria. Hence the temporal power of the pope begins, which was initiated by the donation of Sutri made by Luitprand to St. Zaccarias (741-751), to whom succeeded Stephen II. (752), Stephen III. (752-757), St. Paul (757-768), Stephen IV. (768-772) and Hadrian I. (772-795). This pope asked help to Charlemagne, who in 774 drove the Lombards back, and went to Rome to confirm the donations of Pepin. St. Leo III. (795-816) was elected Pope; under him (799) begun those civic wars, which troubled Rome many a century. On Christmas day, in the year 797, was crowned in Vatican Pope S. Leo III., who thus shook off the greak dependence.

The following popes were always depending from the empire and contending for power; Stephen V. (816-817), St. Paschalis I. (817-824), Eugene II. (824-827), Valentine (827), and Gregory IV., (827-844) who rebuilt Ostia in order to defend the mouth of the Tiber against the Sar-

racins, already masters of Sicily. To Sergius II. (844-847) succeeded St. Leo IV. (847-855), who encircled with a wall the Cathedral of St. Peter and Paul, sacked by the Sarracins; so that St. Peter's quarter took the name of *Leonine City*. Then we must mention the following pontiffs: Benedict III. (857-858), St. Nicholas I. (858-867), Hadrian II. (867-872), John VIII. (872-882), Martin I. (882-884), Hadrian III. (884-885), Stephen VI. (885-891) and Formosus (891-896). From the IV century to the X one there is a succession of weak or vitious popes: Boniface VI. (896), Stephen VII. (896-897), Romanus (897), Theodore II. (897-898), John IX. (898-900), Benedict IV. (900-903), Leo V. (903), Cristophorus (903-904), Sergius III. (904-911), Anastasius III. (911-913), Landonius (913-914) and John X. (914-928). The latter, in 916 crowned in Rome the emperor Berengarius, who was believed to be the hero of the italian independence, while he really made the crown of Italy to be a vassal, and for 36 years he has been calling strangers to subdue our land. To Leo VI. (928-929) and Stephen VIII. succeeded John XI. (931-936), who was made prisoner by the son of the celebrated Marotia, Alberic, who in 931 incited the romans to elect him patrician and consul. He died in 954. To Leo VII. (931-936), Stephen IX. (939-943), Marinus II. (943-946) and Agapitus II. (946-956) succeeded John XIII. (956-964), who was deposed by Otho, who made Leo VIII. to be elected. The latter was deposed too, but he usurped the throne again, and kept it till the death (965). John XII. is told to be the first pope who changed his name ascending the apostolic seat; on the contrary other historians affirm to be Sergius III. that made so. In this period there is a succession of popes, antipopes and civic wars; we are unable to give the exact chronology: the following one is the most near to truth. To John XII. succeeded Benedict V. (964-965), John XIII. (975-983), Benedict VI. (972-974), Donus II. (974-975), Benedict VII. (975-983), and John XIV., who reigned nine months and was deprived of the throne and life by *Francone*, who occupied the pontifical seat with the name of Boniface VII. Formerly the latter invaded the pontifical seat having killed Benedict VII. In 985 was elected Pope John XV, who reigned a few days, and succeeded to him John XVI.

(995-996), who being dead gave occasion to Otho III., a young man aged of 17, to enter in Rome, making his cousin Gregory V. to be elected, and by whom he was crowned emperor. Then *Crescenzio*, one of the captain of Rome, incited the people to expel Gregory V. (996-999) and made John *Filagato* to be elected with the name of John XVII. (997). But Otho III. came back to Rome (998), made Gregory to be re-elected, and besieging Crescenzio in Castel S. Angelo made him and twelve of his partisans to be tortured.

In 1000 was elected pope Sylvester II. In that year ignorant people believed the world would be at its end ; there is a church as a memory of that, called St. John in Ayno at Via Monserrato, now reduced in a shop. The popes of that troubled period were : John XVIII. (1003), John XIX. (1003-1009), Sergius IV. (1009-1012) and Benedict VIII. (1012-1024), by whom Henry of Germany was crowned emperor with Cunegonda his wife (1014). The greek emperor and sarracins ravaged the pontifical dominions and souther lands. Therefore Benedict VIII. and Mele, the great deliverer of Bari, went to German court to beseech an help against greeks (1020) ; but the emperor came unsuccessfully in 1021. This emperor put an end to Saxony house, and the Franconia one begun, called Ghibeline from Weibelingen castle, where they had been born. King Conrad, belonging to this dynasty, was crowned in Germany by Aribertus, archbishop of Milan (1025). Conrad came to Italy, and first was crowned at Monza, then in Rome by Pope John XX. (1022-1033). Now begins the discussion between romans and germans. Benedict IX. (1033-1044), forced by the rivalry of the barons, made appeal to Conrad, who came in 1038 and re-established the power of the pope.

Under this young pontiff, dissolute and wicked, corruption was very great : romans did not bear pope Benedict, and first elected Sylvester III., then Gregory VI. (1044-46), who was a pious and clever man. But Henry arrived in Rome and convoked a council ; Gregory left the pontifical seat and withdrew with Hildebrand to Cluny. Benedict and Sylvester were deposed, and was elected Clement II. (1046-1048), who made a decree against simony. Thus begins the reform of the Church. Benedict

IX. was elected pope again, but for a few time, because he was driven away by Damasus II. (1048-1049), to whom succeeded St. Leo IX. (1049-1055). As the latter was elected in Germany, passing through Cluny went to Hildebrand, and brought him to Rome, where St. Leo was re-elected according to the canonic use. He began three great works : simony, concubinage and occupation of princes of Benevento ; in one of this wars he remained prisoner of the Normands for a few time (1053) - Succeeded to the Pontifical seat Victor II. (1055-57) and Stephen X. (1057-1058), who wished to cause his brother Goffery to be elected King of Italy, and was treating at Constantinople for it, when the death prevented him to have his wishes accomplished. Succeeded Benedict X. (1058), who abdicated, then Nicholas II. (1058-1061), who decided that the Pope should be chosen by the Cardinals ; followed Alexander II (1061-1073) confirmed by the Germans. The latter received at Lucca Aimone of Cologne, with two German Archbishops, who were sent back to Germany, citing Henry to justify the acts of simony ; and thus the great contest between empire and church is opened.

St. Gregory VII. ascends the pontifical seat (1073-1086). He imposed the celibacy to priests, excommunicated the simoniouses, forbade the investitures given by kings or laymen. It was in that time that *Cencio* (or *Crescenzio*), a patrician of Rome, ravished the Pope from the Altar on Christmas night, in S. Maria Maggiore, and shut him in a tower ; but before daylight the Pope was delivered by the people (1075). The following year Henry convoked a diet in Vormanzia, and annulled the election of Gregory VII. The latter excommunicated Henry, who, therefore, was forsaken by all. The Pope undertook a travel from Rome to Augsburg for the election of the new King, but having learned that Henry was coming to Italy, stopped at Canossa, where he received the repented King Henry. However, when Gregory declared himself on the part of the new King Rudolph of Svevia, (1080), Henry made antipope Ghibertus to be elected at Brixen, and with the latter he went to Rome. But the malaria prevented him for three years to reach the city (1081-1083). Finally, in 1084, the King entered in Rome, where was

crowned emperor by Ghibertus, Then Robert, said the *Guiscardo*, the most powerful of normand dukes, arrived from Souther Italy, invaded and sacked Rome, where he restored pope Gregory VII., but the latter insisted on accompanying Robert, and died at Salerno. The imperial power being debased, began the constitution of the free *Comuni*. On the pontifical seat remained for one year still the antipope Ghibertus; but succeeded to him Victor III. (1086-1088), and Urban II. (1088-1099). The first lombard league was formed (1092) against germans, and Conrad, son and rebel of Henry, was crowned at Monza (1093). Urban II. kept a council at Piacenza, where the first crusade was preached. When he passed through Rome, drove the antipope Ghibertus away, and went to Jerusalem, where he formed a latin Kingdom (1099). To Urban II. succeeded Paschalis II. (1099-1118), who after the death of Ghibertus and the imprisonment of the antipope, remained alone. Henry V. in 1111 came to Rome for treating on the investitures, but the contest was so hard that Henry ordered the pope to be imprisoned; people rose in arms against the germans, Henry withdrew with the prisoner pope, but at least he left him and made a treatise by which Henry kept the investitures and was crowned emperor. The roman priests rose up against the treatise (1112 and 1116) and the contest was opened again. For the death of countess Matilda (of whom there is a monument at S. Pietro in Vaticano), happened in 1115, disputes begun for the donations to the Church. Therefore, Henry returned to Italy and was scarcely arrived in Rome that the pope fled away (1117).

To the latter succeeded Gelasius II. (1118-1119) against whom oppositions rose, and an antipope was elected. Henry returned to Rome, and Gelasius fled to France, where he died. Succeeded Calixtus II. (1119-1124), who came back to Rome and deposed the antipope (1120). In the following year the great contest for investitures came to its end, obtaining that they should never be given with the crosier and ring, symbol of the church, but with the sceptre, symbol of the imperial power. Onorius II. (1124-1130) being dead; was elected pope Innocent II. (1130-1143), and antipope Anacletus, an hebrew, son of Pierleone, who was imperial prefect during the trouble-

some period of the election of the pontiffs. Anacletus gave Roger of Sicily the title of King, and henceforth had its origin the Kingdom of Sicily, which lasted till 1860. Innocent was expelled by the antipope and fled to France, where protected by St. Bernard and acknowledged by Lothaire, returned with the latter to Rome, where in Laterano's - because the Vatican was occupied by the partisans of the antipope - was crowned pope. In 1143 Rome established the Republic, with a Senate of 56 members. Here we must remember that the ancient Senate of Rome disappeared but in 1870, because when the principal seat of the empire was transferred in the Eastern, there remained in Rome the ancient Senate. The succession of the Consuls was not interrupted, and were kept in the constitution of *Comuni*, too. Also the authority of Pontiffs in Rome was a protector's government, and kept the title of Holy Republic of Romans; Senators and Consuls were united in electing the Pope (an example is the election of Paschalis II.)

To Innocent II. succeeded Celestine II. (1143-1144), Lucius II. (1144-1145), Eugene III. (1145-1153). Frederic Barbarossa, crowned King at Pavia, went to Rome to be crowned Emperor. In Rome to Anastasius IV. (1153-1154) succeeded Hadrian IV. (1154-1159), under whom Arnaldo da Brescia, disciple of P. Abelardo, a bad monk but fervent patriot, was burnt according to the orders of the imperial prefect, at Piazza del Popolo (1155). Frederick was crowned in Vatican (then outside of the Rome walls, and the Romans made a hard resistance on Elio bridge to the Germans who won traitorously.

For the resistance of Frederick and lombard cities, the pope approached the national party and made alliance with William of Sicily. Hadrian being dead, were elected Alexander III. (1159-1168) and the antipope Victor IV. The Emperor cited them before him; Alexander refused and was recognized by the followers of free italian party; Victor accepted and was recognized by Frederick. Then the national war changed in religious one, and Frederick advanced against Rome, sacked the *Leonine City*, attacked the Colosseum, but he was unable to take the Pope, who was in. The Pope fled safe away to Beneventum. Rome fell, but the Germans attraped malaria

fever, and many of them being dead, the others with Frederick fled to Pavia. On December 1st, 1167, the veronese league and lombard one made union, and built a new city, called Alexandria, from the name of their allied Pope Alexander. On May 29th, 1176, Frederick was won at Legnano, and the following year he begged peace to the Pope; who was in Venice, where a six years' armistice was signed. Pope Alexander returned to Rome, and made peace with the Senate. In 1187 Saladin took by force Jerusalem and Urban II. (1185-1187) succeeded to Lucius III. (1181-1185), died for the grief of that loss. Gregory VII. succeeded to him, and then was elected Clement III. (1187-1190). Among the Pontiff, Senate, and people in Rome was established a *modus vivendi*, by which was granted to the Pope the right of coinage, and to the Cardinals and Bishops that one of dwelling in Rome (1188), what shows the authority of the Senate and roman people. To Frederick succeeded his son Henry, who was crowned by Cælestine III. (1181-1198).

The Empress Constance, dowager of Henry, left his child Frederick II. under the protection of Innocent III. while in Germany were elected King Philip, by the Ghibelins, and King Otho, by the Guelphs. The latter was crowned in Rome before the death of the former (1209); but on his advancing to Puglia for dethroning Frederick, he was excommunicated by Innocent and forced him to come back to Germany (1211), where he died seven years after. Innocent III. interfered in the rivalry between Senate and barons, and established that a senator only to be chief of the roman republic. Then he brought war in Sicily against Marcovaldo to defend Frederick II., and in Tuscany, for liberty's sake, he united nearly all the cities in the first guelf league at S. Miniato. The Pope fought also at Spoleto and Ancona to have the ancient donations. In that time St. Francis and St. Dominic founded the religious order of Minors and Preachers. Under Innocent was preached the fourth crusade, by which Constantinople had a latin emperor. Baldovine, count of Flanders. Onorius III. (1216-1227) crowned Frederick II., who promised to deliver the Holy Land; and instead he kept Jerusalem for himself, and left the holy sepulchre in the hands of Mahomet's followers (1229).

When Frederick II came for the third time to Italy, and defeated the Milanese at Cortenova (1237), Gregory IX. (1227-1242) excommunicated him, and preached against him a crusade. He convoked a council in Rome, and the french priests being embarked at Genoa, which was guelf, Pise, which was ghibelin, moved against them, and a great naval battle at Meloria isle happened (1241). Genoa was defeated, and Pise with the Ghibelins reached the greatest supremacy in Tuscany. It is reported that the terrible Pope Gregory died for grief. Then succeeded Cælestine IV. (1242-1243) and Innocent (1243-1254), who forced by the Ghibelins of Rome fled to Genoa and then to Lyons, where he convoked a council, that deposed and excommunicated Frederick. In Rome was elected Senator Brancalone degli Andalò, the first one that was a foreigner. To the pontifical seat succeeded Alexander IV., under whom continued the rivalry between guelfs and ghibelins and in the year of his death (1261) fell the latin empire of Constantinople, where the greek one was renewed. At Galata is established a colony of Genoa, in spite of Venise. Succeeded Urban IV. (1261-1265) and Clement IV. (1265-1271), two french popes, who protected Charles of Anjou, count of Provence. Charles was elected Senator of Rome, and the war against Manfredi was converted in a crusade. The latter was killed at the battle of Febrnary 26th, 1266. Then Conradine Hoenstaufen came to Italy and entered in Rome, left by the Pope (1268) and after the battle of Tagliacozzo he was tortured.

Followed Gregory X. (1271-1276), who was the first moderate guelf; he recognized the greek emperor and annexed the oriental church to the latin one. Gregory being dead, while he was about so go to Asiá for a new crusade, succeeded Innocent V., Adrian V., John XXI. (1276) and Nicholas III. (1277-1281), who, being on the part of Rudolph, forced Charles to leave the title and power of Senator, and was elected Senator the Pope himself. Succeeded Martin IV., Benedict VII., and Clement VI. Under Martin II., who insisted on his being called Martin IV., because the two names of Marinus I. and II. (1281-1285) were reckoned as the foresaid one. In that period the french party in Italy was follower of

the Anjou dynasty, while the guelfh one was such in an exaggerated manner. Onorius IV. (1285-1288), of the Savelli family, made the Aventine Hill to become one of the most delicious quarter of the town; he built many towers of which we still admire the remains. Followed Nicholas IV. (1288-1294), to whom, after two years' vacancy of the seat, among the contests of italian and french Cardinals, (here we must remember to the readers that in the date of Pontiffs' reigning is included the period of vacancy), was elected Cælestine V. (1224), a saint hermit, who gave a great example, t. i. the private virtue is not sufficient to occupy the high place, and made the refusal. It is reported that he was forced by Boniface VIII. (1294-1303) to make that refusal. First this pope was guelfh and of the french party, then, on the contrary, was an inopportune imitator of Gregory VII. He begins the list of the bad popes. The heads of pure guelfhs were called *neri* (blacks) and those of moderate ones were called *bianchi* (whites). Dante was among the latters, and came to Rome as ambassador to Boniface VIII. and returned there in occasion of the great jubilee in 1300. Boniface asked help to Charles of Valois: but the latter was defeated in Sicily and the pope's wrath was revolved against Colonna family, powerful in Rome, and follower of ghibelins. The pope was also against Philip the Fair, of France, where the liberty of the Gallic Church was sustained. It is said that in Anagni, Boniface de Nogaret and Sciarra Colonna insulted the Pope, and beat him, though old of 86. The Pope was imprisoned there for three days, then he was delivered by the people, but he died for grief a few time after. Succeeded Benedict XI. (1303-1305), and italian pope, good and pacifier; he died a few months after of poison, as it is reported. Succeeded Clement V. (1305-1316), a french, of bad memory, because he undergone the wills of the King of France, and transferred the pontifical seat to Avignon, (1309), where it remained about 70 years. He abolished the *Templieri*, a religious order of warlike monks. Clement wished to be a pacifier, but so far as he was, he did not succeed. Henry VII. of Luxemburg, a new emperor, came to Rome, where he was crowned in Laterano's by the legates of the Pope (1312, among civic rivalries, while the

Vatican was kept for Robert of Naples, head of guelfs. While in Avignon was pope John XXII. (1316-1334) Lodovico of Bavaria, a new emperor, came to Rome (1328), and already excommunicated by the Pontiff, made himself to be consecrated by two excommunicated bishops and crowned by a Colonna. He then elected an antipope. (In Avignon to Benedict XII (1334-1342) succeeded Clement VI. (1342-1352), while Cola di Rienzi, a young plebeian, succeeded in restoring the ancient form of government. In that time Rome was infested by the faction of Colonna's, Orsini's, Savelli's against whom Cola nursed a classical hate, which he said to have inherited by the Gracchi's, In May 1347, Cola made the Romans to rise in arm, and was elected tribune. He established the *buono stato* (good government), and agreed with the vicar of the Pope, with whom he went to the Capitol, where he cited, before the Romans. Lodovico of Bavaria and his competitor, Charles of Luxemburg. Cola was recognized and praised by all Italy, but he was unable to government and less to make war; he was turned out by the noblemen and legates of the Pope and fled to Charles VI. Then in 1352 he was consigned to Innocent VI., in Avignon (1352-1362), and in company of Card. Albornoz came to Italy to restore the papal authority. From July to October 1354 Cola domineed in Rome with dignity of Senator, until people and noblemen rose against him and killed him at the feet of the Capitol. The Hebrews burnt his corpse near Augustus' Mausoleum.

In this period Petrarca came to Rome and was crowned as a poet, at the Capitol, by one of the Orsini's and Colonna's.

Card. Albornoz continued, with more politic and success of Cola, the papal supremacy in Rome, also during the reign of Pope Urban V. (1362-1370), who in 1367 came to Rome, but in 1370 returned to Avignon. Gregory IX. (1370-1378) prayed by St. Catharina of Siena and St. Bridget, and for begging of the Senate and people of Rome, came back from Avignon to the ancient seat of Rome. (1377). Then a convention took place between Senate and Pontiff, by which, among many other things was granted to the latter the *Leonine City*. At the death of Gregory XI. the election was disputed among twelve

french cardinals and four italian ones. The people cried on the place : *lo volemo romano* ! By a treaty was elected a neapolitan (and so a dependent of France), Urban VI. (1378-1389). The romans were satisfied with him, but not the french cardinals, who elected Clement VII. Thus the western schism began, which gave for 40 years a succession of italian popes in Rome, recognized by Italy and Germany, and a succession of french ones in Avignon, recognized by France, England, Spain and Sicily.

Urban cared the italians but was imprudent and hasty. He punished hardly some cardinals who conspired against him (1385) and left the State to be parted again, while Albornoz made so many efforts to unite it. Under Boniface IX. (1389-1404) contests rose with the *Bandoresi* (magistrates created by the Senate, when the Florentine Republic sent to the Roman one a very rich flag - *bandiera* - as a token of brotherhood. Therefore the Pope fled to Perugia and then to Assisi, where he was prayed to come back. A convention was concluded, by which the Senate, who had a fleet, was obliged to defend with a ship the pilgrims that came to Rome for the jubilee. Under Innocent VII. (1404-1406) new contests rose, and Ladislaus, King of Naples, by pretext of peace, came to Rome to conquer the town. Rome was defended by Lawrence Ponziani, captain of the Senate and People's troops, husband of that heroine, who was St. Frances Romana. Lawrence was wounded and Ladislaus, for the treason of Paul Orsino, entered in Rome, and sacked the city dreadfully. When he started, insisted on having some hostages ; among them was Frances, who brought her child Baptist to the Capitol and give him to the enemy in order to save her fatherland. While in Rome was Pope Gregory XII. (1406-1409), in Avignon was an antipope Pier di Luna, under the name of Benedict XIII. Both were cited before the Council of Pise (1409) ; but they did not come, and therefore was elected Alexander V. (1409-1410), and succeeded to him John XXIII. (1410-1417). So we had not two but three competitors, who were cited before the council of Constance unsuccessfully.

Martin V. (1417-1431), of the Colonna family, great protector of letters, united the Church and restored the papal state, annihilated during the schism. Here begins

the election of the Senators made by the Popes and begins too the series of pontifical coins in Rome. Firstly the Senate had the right of coinage and the Zecca was under the Capitol, near Septimius Severus' arch. Eugene IV. (1431-1447) established the office of Rome's governor (1437), and convoked a council at Basle, which was then delayed. Nevertheless the council elected an antipope, Amedeus VIII. of Savoia, the glorious duke and hermit, who took the name of Felix V. (1439). Thus the schism was renewed and lasted till the election of Nicholas V. (1444-1455), because Amedeus renounced to the seat. (1449). Frederick of Austria came to Italy and made Nicholas to crown him Emperor (1449) and not according to the uses, King of Italy too. Stephen Porcari, a nobleman of Rome, defended the rights and freedom of the roman people, and conspired against Nicholas. But he was surprised in his house (25, Vicolo delle Ceste), and was tortured in Castel S. Angelo, on January 19th, 1453. In the same year Constantinople was vanquished by Mahomet II, and thus finished also the eastern roman-greek empire, this great relic of the ancient civility. And the Turkish, distributed in Greece and on the Danube, made millions of christians to be their servants (*giaurri*).

To Callixtus III. (1445-1448) succeeded Pius II. (1458-1464), a letter scholar, who devoted to reunite and comfort the christianity against the Turkish. Followed Paul II. (1464-1471), and in this time the pontifical dominion on Rome is renewed; to that the Senate remained only of name and the Consuls were changed in *Conservatori* (conservatives). The contributions that Jewish and some towns of Italy were forced to pay remained as a sign of ancient subjection. The four fiefs of Magliano, Barbarano, Cori and Vitorehiano, who first spontaneously recognized the signory of Rome, continued to be gouverned in the name of the Senate and roman people. Sixtus IV. (1471-1484) was a protector of his nephews (*nepotismo*); and for a century this was the rule of the imprudent papal politic. So that Sixtus, who insisted on making a state for his nephew Riarius, formed an alliance with Venise in order to overthrow the Estensi and take their states. Thus Jerome Riarius became master of Imola and

Forli, but afterwards he was killed (1488). The middle age period ends with Innocent VIII. (1484-94).

Modern age — In 1494 Charles VIII. of France, called by *Lodovico il Moro*, came through Italy and stopped at Rome. Alexander VI. (1492-1503) shut himself in *Castel S. Angelo*, but afterwards he made peace with the King. Charles went to dwell the palace of Venice. It was a project of Alexander and his son Cæsar to destroy the noblemen and the pontifical vicars, who were the citiers of the Church's Lords, but they did not succeed in that. Of their dissolute and cruel family there is a remain in Rome: a tower and a lodge at St. Peter in Vinculis'. To Pius III. (1503) succeeded Julius II. (1503-1513) who, after having called french and germans against Venise, repent himself and preached a war, which he called *holy*, against french and barbarians. Therefore his name is still dear and glorious to the italians. Julius II. made Cæsar Borgia to be imprisoned, forcing him to give back the usurped lands. Followed Leo X. (1513-1522), the most popular of the popes, because his reign was a homage to the art. So we had in Rome Michelangelo, Raffaello, Sangallo and their followers, the whole school called roman one. And here Raffaello died, 37 years old (1520). Leo X. performed his obseques; his corpse was brought in triumph by four cardinals, with the picture of the Transfiguration on the coffin, and was buried at the Pantheon. To Leo X. succeeded Adrian VI. (1522-1523), the last stranger pope, who was willingly to restore the severity and discipline of the roman Church, but his reign was very short. Clement VII. his successor, (1223-1234) wished to imite Leo X., but the gigantic war between Charles V. and Francis I. turned elsewhere his thought. In order to deliver the empire, a league was formed (1526) among Clement VII., Sforza, and Venise; but Sforza was overthrew from Milan, Rome was taken and the Vatican sacked by Pompey Colonna. Clement searched a refuge, but afterwards he asked peace. On the following year Bourbon came against Rome (May 5th, 1527) and assaulted S. Spirito's gate, defended by Bernardino Passeri (there is still a marble inscription to remind the episode). The Bourbon is said to be killed by Benvenuto Cellini. Orange continued to assault, and entered the Leonine

City and then Trastevere. Sackings, violences and slaughters everywhere. To this we must add eagerness and diseases. Meantime the allied troops approached, but they did not dare to open battle. Clement was taken prisoner, but he succeeded in escaping. Charles V. feigned a grief for all the evil done to Rome, but he permitted to do! Finally on 17th of February, 1528, for a great deal of money sent by Clement, Orange left the town. Peace was concluded between Charles and Clement VII. on June 20th, 1526, at Barcellona. Then the Pontiff crowned Charles V. as King of Italy and Emperor (February 29th 1530). Succeeded Paul III. (1534-1550) of Farnese's, who named Gonfalonier of the Holy Church his son Pierluigi. Then he gave him the title of Castro and Nepi's Duke (1537), Novara's Marquis, and Parma and Piacenza's Duke, where he acted as a tyrant. Therefore he was killed. He dwelt in Rome at Via Arco di Parma. The Reform had already separated from the Church a part of Germany and England: so that it was necessary to preach a council, which was convoked by Paul III. first at Mantova, (1537), then at Vicenza and finally at Trento (1542). It was opened there but in 1545 was transferred to Bologna (1547). Lutero being dead, in Rome was formed the *Compagnia di Gesù* (Jesuits) and other religious orders, t. i. : Teatini, Barnabiti, Somaschi etc. Followed Julius III. (1550-1555). Marcellus II. and Paul IV. (1555-1559) under whom was fought the war between France and Austria, which confirmed the subjection of Italy.

Succeeded Pius IV. (1559-1566), who was a good pope, though *nepotista*. One of the protected nephews was St. Charles Borromeo. He shut the celebrated council of Trento (1562-1563), which renewed the discipline of the Church, and protestantism did not proceed. Then St. Pius V. (1561-1572), the last glorified pope, was very severe against heresy. He preached that great crusade at Lepanto, which broke the mussulman pride (1571) and Rome saw the triumph of Marcantonio Colonna, captain of the pontifical ships. Gregory XIII. (1572-1585) made alliance with Venise, left alone against Turkish, but unsuccessfully. His great work was the reform of the calendar (1582). Followed Sixtus V. (1585-1590), who was the destroyers of thieves and tried to follow the great i-

deas of Alexander VI. and Julius II. He made every effort to pacify the Church's States, and was a vexer of heretics in Germany and France, and a great builder of monuments in Rome. Then to Urban VII. (1590), Gregory XIV. (1590-1591) and Innocent IX. (1591-1592) succeeded Clement VIII. (1592-1605) who converted Henry IV. of France and added Ferrara to the papal Kingdom. Under this pontiff the unhappy poet Torquato Tasso came for the fourth time to Rome to be crowned at the Capitol, and he died just on the day before his crowning (25th of April 1595) at the convent of S. Onofrio on the *Gianicolo* hill. Four years after (September 11th, 1599) on the square of Ponte S. Angelo were tortured James, Lucretia and Beatrix Cenci.

A legend was imagined, and the portrait of Beatrix was said to be that of a Sybil, found in the house of Barberini. But the criticism proved that Beatrix was really guilty of parricide, that she was deflowered and had a child by her lover Olimpio Calveti. It is certain that Guido Reni was for the first time in Rome in 1602. To Leo X. (1605) followed Paul V. (1605-1621), who had a contest with Venice, whose theologian was Fra Paolo Sarpi. His successor was Gregory XV. (1621-1623), institutor of the Congregation of *Propaganda Fide* and Urban VIII. (1623-1644); who consecrated the great temple of St. Peter in Vatican (1636) and ordered Bernini to build the magnificent canopy of the most wonderful style. Succeeded Innocent X. (1664-1665), for whom the celebrated *Pasquino* rose his satirical voice against the Pope's sister-in-law, Donna Olimpia Pamphili, who protected her own nephews and vexed those of the precedent pontiff. Then Alexander VII. (1655-1667), who was *nepotista* too, bore the prepotence of Louis XIV. To Clement IX. (1667-1670) and Clement X., (1670-1676) succeeded Innocent XI. (1676-1689), who resisted to Louis XIV., and insisted on having the refuge for criminals in the palace of the French Embassy; but the King did not succeed in that and therefore he requested Avignon. It was this Pontiff who comforted immortal Pobieski, a generous Polish, who tried to save Vienna from Turkish destruction (1683). To Alexander VIII. (1689-1691) followed Innocent XII. (1691-1700), a very good pope, who not only was not a *nepo-*

tista, but preached a bull against *nepotismo* (1792), with the duty to all cardinals and new popes to swear and observe it.

To Clement XI. (1700-1721) succeeded Innocent XIII. (1721-1724), Benedict XIII. (1724-1730) and Clement XII. (1730-1740), under whom the celebrated Card. Alberoni invaded the ancient republic of S. Marino (October 1736). But the court of Rome disapproved him and the freedom of that little state was respected. Benedict XIV. (1740-1758) was a protector of letters and fine arts. He was a pious man, so that he tolerated the Hebrews, who, turned away from Naples, were welcome in Rome (1741). Clement XIII. (1758-1769), defender of the roman court's rights, fell out with Genoa, Venice, Parma and Bourbons houses. His successor Clement XIV. (1769-1775) gave the *breve* for abolishing the Jesuits (July 21st, 1773), already turned away from Portugal (1758), France (1764), Spain (1767). He died in 1774 and perhaps he was poisoned. Succeed Pius IV. (1775-1800), who restored the State and began the drainage of the *Pulude Pontine*. The King of Naples refused his homage to the Pope, who protested (1776). On December 1797 a rebellion of republicans burst in Rome; the dragons of the Pope were driven away and took refuge at the Palace of French Embassy, where dwelt Joseph Bonaparte, brother of Napoleon. General Duphot was killed there. This fact was considered as a violation of the right of men. Therefore, on February 10th 1798, General Berthier entered in Rome, and on the Capitol he declared the Roman Republic, with its black, white and red flag to be substituted to the amaranth-yellow one (the colors of the Pontiffs, as we can see from the pavilion of the basilicas), while the Church's flag was white with the coat-of-arm of the reigning pope. The old pontiff refused to do every renunciation; therefore he was brought in Tuscany by the french soldiers, and then at Valence, where he died. In that time, so fatal to Italy, the Savoia House fell, but dignitously. This dynasty was the only one that had the honour of knowing how to fall, when the resistance is impossible.

Contemporary age. — Pius VI. being dead, was opened a conclave in Venice and was elected Pius VII. (1800-1823), who came to Rome to restore the pontifical

gouvernement. When the french empire was proclaimed, Pius VIII. went to Paris (December 2¹ 1806) to crown emperor Napoleon. Francis II, emperor of Austria, after the victories of Napoleon, renounced to the title of Emperor of the Romans (August 6th, 1806), and so the holy roman empire ends. Rome was occupied by the imperial troops of France (February 12th, 1808). Afterwards by an imperial decree Rome was united to France: this foolish union was proclaimed by Miollis. A souvenir of that is the inscription, which still we can read on the front of the *Concelleria Apostolica*, where is written: *Imperial Court*.

All the troops of Rome did not take the three-coloured cockade of France, because some soldiers retained the amaranth one. Then the Pope imagined the white and yellow cockade for his guard. An excommunication was decretated in France and Europe, for the purpose of diminishing followers to Napoleon. Pius VII. was brought in Tuscany by a general of the gendarms (July 6th, 1809), and from there in France to Fontainebleau. Napoleon repudiated his first wife, married Mary Louisa of Austria and had a son, who was called King of Rome (March 20th, 1811). On March 24th, 1814, Pius VII. came back to Rome, after the abdication of Rome, and re-established the pontifical gouvernement. To Pius VII. succeeded Leo XII. (1823-1829) and then Pius VIII. (1829-1831), a scholar but weak man. He had a very shorth reigning. Gregory XVI. (1831-1846) was entirely busy to repress the revolutionary tumults and warrant the rights of the Church.

The roman Senate had a weak splendour still, which lasted until 1846. It reformed the civil and criminal justice, and had a special militia, said the *capotori*, changed afterwards in *Palatine Guard of honour*, which yet is in the Vatican palace. Pius, IX. (1846-1878) initiated his reigning by a generous amnesty, and made some little reforms, for which the new pontiff became popular. On March of 1847 he granted the liberty of the press, and gave a representative gouvernement (*Consulta*). On October 2¹ the roman municipality was ordered in a most liberal manner. On March of 1848, Pius IX. granted the Constitution and to the white and yellow flag was added

the three coloured italian one. The war of independence was opened and from Rome started troops and part of the Civic Guard, blessed by the Pope with the memorable words: « Almighty, bless Italy! ». But he was troubled by the proclamation of General Durando, who called for a crusade the pontifical troops (April 5th) and therefore the soldiers were called back. Hence the tumults in which Pellegrino Rossi was killed. On November 16th, 1848 the people put cannons on the Quirinal Square and the Pope fled to Gaeta. In Rome was proclaimed the Republic (February 9th, 1849) but french and spanish troops occupied the town. On July 31st, the republican soldiers, commanded by Joseph Garibaldi went out from St. John gate, while the French came from St. Pancrace one. Pius IX. came back to Rome in 1850, and his government was re-established. In 1870, after the defeat of Sedan, the troops of Victor Emanuel II. occupied Rome, and Pius IX. shut himself up in the Vatican, whence, as well as his successors, did not came out any more. In 1871 Rome was proclaimed Capital of Italy. In 1878 King Victor Emanuel II. died, and a few days after Pius IX. To the former succeeded Humbert I. (1878-1900), to the latter Leo XIII. (1878-1903). This pope tried to re-elevate the prestige of the pontifical power and celebrated the Jubilee (1900) which since 1825 did not take place. That year was afflicted by the death of King Umberto, killed by a murderer (July 29th), and succeeded to him the young prince Victor Emanuel III. Three years after (July 20th, 1903) died Leo XIII., and Pius X. ascended the pontifical throne. The italian government embellished Rome with monuments; the town was amplified with elegant and wholesome quarters; the Tiber was arranged and flanked with thick high walls, which prevent the dangerous alluvions. Wonderful bridges were built, among which are truly remarkable the *Garibaldi* and *Cavour* ones. The authority of the Senator in 1870 was changed in that of the Mayor. Thus all the relics of ancient government of Rome, by little and little, disappeared to leave place to new institutions of civil progress, by which the third Rome is waiting for new lustre and splendour.

PRINCIPAL INDICATIONS.

Waters.

Mineral, potable, sulphurous and thermal waters. — Among the mineral waters of Rome the most important is the *acqua acefosa*, near Milvio bridge; then the *santa*, on *Via Appia Nuova* four km. far from St. John's gate. In province we must remember the magnesia and ferruginous water of Capranica and the *antiliaca*, said of Fiuggi in Anticoli di Campagna. Rome had always abundant and wholesome waters. At the time of Justinian the waters arrived to the town by wonderful aqueduct, of which we still admire the majestic remains. Now we can mention the aqueducts of the following waters: *Vergine*, said of Trevi, the purest and preferable to all (about 9.900 quarters every hour; temp. 10 centigr.); *Marcia*, said *Pia*, with calcareous salts (about 9.600 quarters e. h.); *Trajana*, said *Pabla*. to honour Paul V., the less clean (about 6.900 q. e. h.) and *Alessandrina* called *Felice* by Sixtus V., with abundant calcareous salts (about 1.400 q. e. h.). Among the sulphurous waters the best are the *Albule*, said *Santissime*, between Rome and Tivoli where is a nice bathing establishment. We must mention yet the sulphurous waters of Ferentino. Among the thermal ones we remember those of Civitavecchia (*Terme Trajane*), Stigliano, Vicarello and Viterbo. The *Lancisiana* waters, which springs under the Church of S. Onofrio, on the Gianicolo hill, is most estimable. One jet of it is on the left of the iron bridge at the Lungara.

Roman country.

Roman country. — Since the time of the Republic the country that surrounds Rome was sterile. Under the

empire the rich families transformed a part of it in gardens and villas. The barbarian salkings, in middle age, caused the ruin and desertion of the roman country, where is now solitude and fever.

Altimetry.

Altimetry. — The higher part of Rome reaches 60 metres and the lower one 15 m. on sea level. These are some principal places with their level: Quarter of Testaccio 15; Piazza del Popolo 17, 43; Piazza Colonna and Piazza S. Pietro 20; Trastevere 24; Palatine 30, 37; Aventine 34, 64; Quirinal 41; quarter Tiburtino 46; Capitol 50; Viminal 58; Esquiline 53; Castro Pretorio 58; railway-station of Termini, 59; Gianicolo 73. 81 the higher place of Rome.

Art.

Ancient art. — The most important part of the roman *cimeli* (curiosities of ancient art) are copies and imitation of the greek art; for instance: the *Giove Verospi* at the Vatican; the *Doriforo* at Chiaramonti's Museum; the *Discobulo* at Lancellotti palace, the *Venere* and *Apollo* at the Pio Museum etc. At the villa Mæcenas are wonderful frescoes. Regard to the architecture we have many examples of different periods, t. i.: the *Tulliana* prison (age of the Kings), the tomb of *Bibulo* (republican age), the *Pantheon* (age of Cæsar), the *Colosseum* (age of Flavian), the *Trajana* column (age of Trajanus), the temple of *Venus* and *Rome* (age of Hadrian), the *Aurelian* column, (age of Antoninus), the arch of Constantine (age of decadence); the arch of Janus (age of Marcus Aurelius); etc. In the Kings' age for the construction was employed the *tufo litoide* (*opus quadratum*); in the republican one, the white stone and travertine (*opus reticulatum*) and in the imperial age, brick and flint stone (*opus incertum*) with fundament of marble, granite and porphyry.

Art of the middle age. — In the period of the primitive christian art (since the V century) were built basilicas, mausoleums, baptisteries, (S. Agnese, S. Barto-

lomeo, S. Cecilia, S. Crisogono, S. Croce, S. Giovanni, S. Lorenzo, S. Maria in Trastevere, S. Pancrazio, S. Paolo, S. Pietro, S. Prisca, S. Potenziana. S. Sabina e S. Sebastiano) were we find mosaics in the absides and arches. In the bizantine period (till XII century were built clocktowers, belfries (S. Potenziana VI. century, S. Maria in Cosmedin, XIII century). In the period of marbles (XIII century), initiated by Paul, who worked the canopy of S. Lorenzo (1148), was constructed the most perfect gothic monument, the *Minerva*. In the XIV century the influence of Giotto's school appears (lodge of S. Maria Maggiore. In the epoch of the art's revival (XV century) excellent work are accomplished by Masaccio, Donatello, Brunelleschi, Ghirlandajo, Pinturicchio, Leonardo da Vinci, etc. But the only artist in Rome is *Paolo Romano*, sculptor (tumb of Card. Stefaneschi's at S. Maria in Trastevere's).

Modern art. — In the period of Leo X. (XVI century) are accomplished the master piece by Bramante, Peruzzi, Buonarroti, Sangallo, Sanzio, Cellini etc. (Farnese palace, Cancelleria, S. Lorenzo in Damaso, Basilica Vaticana). In the XVII century rose the works by Maderno, Lunghi, Fontana, Della Porta, Guerra (Quirinal palace, Lateranense, S. Andrea della Valle, S. Luigi dei Francesi, Chiesa Nuova, S. Andrea delle Fratte etc.), and the paintings by Caracci, Domenichino, Guerrino. In the *barocco* period (till XVIII century) rose Bernini (colonnade of S. Peter's, facade of Barberini palace, fountain at Piazza Navona) followed by Borromini, (front of S. Agnese at *Piazza Navona*), Pietro da Cortona (portic of the *Pace*), De Rossi (*Altieri* palace) Valvassari (*Doria* palace at Via del Corso), Fontana (*Torlonia* palace), Algardi (Villa Pamphily) etc. In painting are excellent: Guercino, Caravaggio, Mola etc. In the classic period (till the XIX century) the principal painting master is Mengs, followed by Battoni, Camuccini; in the architecture we mention Simonetti and Camparese; in the sculpture the celebrated Canova, followed by Thorwaldsen. In the contemporary epoch among the architects we had: Sarti, Vespignani, Cipolla; among the sculptors; Finelli, Amici, Tadolini, Benzoni, Galli, Rinaldi; among the painters: Pinelli, Cochetti, Gagliardi, Consoni, Mariani, Fracassini.

Among the present artistic specialities we must mention the bronze, marble and mosaic reproduction of ancient and modern master-piece (Nelli's foundery); the art of engraving (R. Calcografia); industry of arras (School at the Vatican and S. Michele); manufactory of mosaics (Vatican); roman pearls, (Lucchini manufactory at Piazza di Spagna); roman silken stuff (De Felici at Piazza di Spagna); holy furniture and embroideries (Bertarelli e Romanini).

Libraries.

Library and archives. — The *Accademia di S. Cecilia*, 18, Via dei Greci (from 9 a. m. to 3 p. m. on Monday and Friday), — The *Alessandrina*, 1, Via dell'Università (open daily, Holidays excepted, from 8 a. m. to 2 p. m. from July to the end of October, and from 9 a. m. to 2 p. m. and from 6 p. m. to 9 p. m. from November to the end of June). — The *Angelica*, 8, Piazza S. Apollinare (from 9 to 3 p. m., during the winter, and from 8 a. m. to 2 p. m. during the summer). — The *Archivio Comunale*, palace of the Conservatori at the Capitol (from 9 a. m. to 3 p. m.) — The *Archivio di Stato*, 6, Vicolo Valdina (from 9 a. m. to 12). — The *Archivio Notarile*, 155, Via Rasella, (from 9 a. m. to 3 p. m.) — The *Archivio Vaticano*, Via delle Fondamenta (from October to Easter. from 9 a. m. to 1; and from Easter to June, from 8 to 12, Thursdays and Holidays excepted). The archive of the the Avvocati e Procuratori (lawyers and solicitors), Via del Governo Vecchio, palace of Justice (from 10 a. m. to 4 p. m., and in time of vacancy from 10 a. m. to 2 p. m.) — The *Barberiniana* in 1902 was added to the Vaticana. — The *Casanatense*, 52, Via S. Ignazio, (from 9 a. m. to 3 p. m., in winter, and from 7 a. m. to 1 p. m., in summer,) — The *Chigiana*, 371, Corso Umberto I, (on Tuesday from 9 to 12 by permission of Prince Chigi.) — The *Corsiniana* (now it belongs to the Accademia dei Lincei), 10, Via della Lungara, from October to March, from 1 to 4 p. m., and from April to June. from 2 to 5 p. m., (Wednesdays and Holidays excepted). — The *Lancisiana*, medical works, 3, Borgo S. Spirito (from 8 a. m. to 2 p. m. during the

summer, and from 9 to 3 during the winter). — The *Romana e Sarti*, archæological works and municipal history, 44, Via Bonella (from October to March from 9 to 3 and from April to June from 8 to 2, Saturdays and Holidays excepted). — The *Vallicelliana*, where is the R. Società di Storia Patria, ex-monastery of Filippini at the Chiesa Nuova (from 9 to 3 on Tuesday Thursday and Saturday). — The *Vaticana*, palace of the Vatican, (from October to Easter from 9 to 1 and from Easter to June from 8 a. m. to 12, Thursdays and Holidays excepted). — The *Vittorio Emanuele*, 27, Via del Collegio Romano, from November to June from 9 a. m. to 6 p. m. and from July to October from 9 to 3).

Historical houses.

Historical houses. — *Giovanni Battista De Rossi's*, piazza Aracoeli; *Nicola Fabrizi's* via Aracoeli; *Pietro Metastasio's*, Arco dei Cappellari; *Giuseppe Valadier's*, 89, via Babuino; *Benvenuto Cellini's*, via Banchi Nuovi; *Muzio Clementi's*, via Banchi Vecchi; *Giovanni Lanza's*, 60, via Bocca di Leone; *Benedetto Cairoli's* piazza Cairoli; *Stefano Porcari's*, 21, via delle Ceste; *Carlo Goldoni's*, via Condotti; *Giacomo Leopardi's*, 81, via Condotti; *Giuseppe Garibaldi's*, 35, via delle Coppelle; *Luigi De Ambrois's*, via Fontanella Borghese; *Giuseppe Monsellini's*, via Fontanella Borghese; *Michelangelo Buonarroti's*, 20, via Fornari; *Giuseppe Avezanna's* via Frattina; *Pietro Cossa's*, via Governo Vecchio; *Gioacchino Rossini's*, 35, via Leutari; *Giuditta Tavani-Arquati's*, via Lungaretta; *Giulio Romano's*, via Macel de' Corvi; *Federico Cesi's* via Maschera d'Oro; *Luigi Carlo Farini's*, via Mercede; *Walther Scott's*, 11, via Mercede; *Cesare Correnti's*, piazza Montecitorio; *Gaetano Donizetti's*, 78, via Muratte; *Marco Minghetti's*, piazza Paganica; *Ennio Quirino Visconti's*, Ponte S. Angelo; *Samuele Finlay Breese Morse's*, 17, via dei Prefetti; *Alessandro Verri's*, via Rasella; *Angelo Brunetti's* said *Ciceruacchio*, 20, via Ripetta; *Eleonora Pimental Fonseca's*, 20, via Ripetta; *Ercole Rosa's* passeggiata di Ripetta; *Cola di Rienzo's*, via S. Bartolomeo dei Vaccinari; *Giovanni Prati's*, 16, piazza S. Claudio;

✓ *Antonio Canova's*, 16, via S. Giacomo ; *Vittoria Colonna's*, piazza SS. Apostoli ; *Card. Mezzofanti's*, piazza SS. Apostoli ; *Torquato Tasso's*, via Scrofa, Galitzin palace ; *Luigi Rossini's*, 138, via Sistina ; *Niccolò Gogol's*, 126, via Sistina ; *Giovanni Keat's*, piazza di Spagna ; *Vincenzo Monti's*, 9, piazza di Spagna ; *Goffredo Mameli's*, piazza Trinità dei Pellegrini ; *Wolfgang Goethe's*, 18, Corso Umberto I. ; *Terenzio Mamiani's*, via Verese ; *Giuseppe Garibaldi's*, Villa Casalini, outside Porta Pia ; *Vittorio Alfieri's*, via Viminale ; *Gioacchino Belli's*, Corso Vittorio Emanuele ; *Pietro della Valle's*, Corso Vittorio Emanuele.

Catacombs.

— **Catacombs.** — Of *S. Agnese*, outside the walls ; of *St. Alexander*, 6 km. far from Nomentano's bridge, of *Calepodio*, on via Aurelia ; of *St. Calixtus*, 1 km. far from S. Sebastiano's gate ; of *S. Domitilla*, on via Ardeatina ; of *S. Elena*, at Tor Pignattara ; of *Generosa*, on via Portuense ; of *Nicomede*, at the Patrizi's villa, outside Porta Pia ; of *S. Pancrazio*, on via Aurelia ; of *Ponziano*, on via Portuense ; of *Prefestato*, on via Appia ; of *Priscilla*, 3 km. far from Porta Salaria ; of *S. Sebastiano*, near the homonymous church ; of *S. Sinforosa*, on via Tiburtina ; of *St. Valentine*, on via Flaminia ; and of *St. Zoticus*, on via Prenestina. They are to be seen all days.

Climate.

Climate. — The climate of Rome results from its latitude (41° 23' 54" N.), from altitude (m. 30), distance of sea (km. 22), and mountains, and from the nature and condition of the soil. In January and February the north-wind prevails (temp. 60°) ; in March, April and May rain is frequent ; from June to September is the summer season (temp. till 75°) ; July is the hot month but the most clear ; In August and September the *scirocco* or south-wind prevails ; October is like a spring month ; November has its special hot, said the *summer of S. Martin*, December, rain and cold (temp. till 21°).

Dialect.

Dialect. — The idiom of the low people of Rome belongs to the group of the southern dialects (on this subject see the « *Vita di Cola di Rienzo* » by Fortifiocca), influenced by the people of the Central Italy. The roman dialect has an history and literature. In the XVII century we must remember the Micheli (Jachella della Lenzara) with his poem *Roma acquistata e difesa*, and the Peresio with *Maggio Romanesco*. In the XVIII century the Berneri with *Meo Patacca*, and in XIX one the celebrated Gioacchino Belli, who had some imitators : Ferretti, Marini, Zanazzo, Salustri (*Trilussa*), ecc.

Festivals.

Civic festivals. — *January* 8th, the H. M. Queen Helena's birthday ; *January* 9th, anniversary of the death of King Victor Emanuel II. ; *April* 21st, Natal of Rome, *First Sunday of Giugno*, feast of the Constitution ; *July* 20th, nameday of H. M. the Dowayer Queen Margaret ; *July* 29th, anniversary of King Humbert's death ; *August* 18th, nameday of H. M. the Queen Helena ; *September* 20th, anniversary of the annexion of Rome (Porta Pia) ; *October* 24th, anniversary of Their Majesties Victor Emanuel III. and Helena's wedding ; *November* 11th, birthday of H. M. the King of Italy ; *November* 20th, birthday of H. M. the Dowayer Queen Margaret.

Popular festivals. — *January*, market of the Epiphany at the Circo Agonale. — *February*, feasts of Carnival. — *March*, Holy Thursday, exhibition at the pork-butcher's shops. *May* excursion to the *Nunziatella*. On 12th feast of chicory sellers. On Sunday after the Pentecost, excursion to the Divino Amore. — *June* 24th, market at S. Giovanni in Laterano, competition of the roman song. — *July* 15th, traditional feasts at the Madonna del Carmine's in Trastevere. — *August ferragosto* (feriæ augustales). On 25th, swimming races. — *September* 29th, artistic exhibition at the Ospizio di S. Michele. — *October*, daily excursion at the country. — *November*, 2^d, All Souls Day. — *December*, nocturnal feast of

Christmas; traditional children's *sermone* at the Ara-cœli.

Religious feasts. — *January*. Masses at the beautiful *presepe* at S. Andrea della Valle's from 6th, to 13th. — *February*. On the last day of Carnival, service at the Church *del Gesù*. — *March*. On 16th, the private chapel of Prince Massimo's palace (Corso Vittorio Emanuele) is to be seen; there S. Filippo Neri re-called to life the young man Paolo Massimo. On Palm Sunday: Consecration of palms. At the Cappella Paolina, in St. Peter's washiog of feet. On holy Thursday exhibition of the so-called *Sepolcri* in all churches. Good Friday, Sistine chapel in St. Peter's *tenebræ* and *miserere*. The «tre ore» take place in all churches; much celebrated those at S. Maria della Pace's. On the evening the *Stabat* is sung in S. Marcello's. Holy Saturday: baptism of converted infidels in the Lateran. — *April*. 29th. Bloessing of the olive-tree at S. Marco's. — *May*. 3^d. Feast at S. Croce in Gerusalemme. On 26th. Feast of S. Filippo Neri at the Chiesa Nuova. — *June*. 21th. Feast of S. Luigi Gonzaga at St. Ignazio's. *Corpus Domini*, procession, On 30th, feast at S. Paolo outside the walls. — *July*. 26th, feast of S. Anna. — *August*. 5th, High mass at the basilica of S. Maria Maggiore. — *September*. 29th, feast at S. Michele in Trastevere. — *October*. 18th, feast of St. Luke at S. Martino (Forum Romanum), where the annexed academy of painting is to be seen. — *November*. from 1st to 8th, pious pilgrimage to Campo Verano (churchyard). — *December*. 24th, the Holy Cradle of Jesus Christ is exhibited at S. Maria Maggiore. Midnight mass in all the principal churches. Exhibition of the *Presepio*. On 31st *Tē Deum* in all the Churches; remarkable the one which is sung at the *Chiesa del Gesù*.

Galleries.

Galleries. — *Albani*, outside Porta Salaria; *Barberini*, Via Quattro Fontane, from 10 a. m. to 4 p. m.; *Borghese*, at Villa Umberto outside Porta del Popolo, on Tuesdays, Thursdays and Saturdays from 1 to the sunset; *Capitoline*. from 10 a. m. to 3 p. m.; *Colonna*, 17, Via della Pilotta on Tuesday, Thursdays, and Saturdays, from 11 to 3;

Doria, piazza del Collegio Romano, on Tuesdays and Fridays from 10 to 2; *Lateranense*, S. Giovanni in Laterano's from July to August from 10 to 3, and from September to May from 9 to 1; *Luca* (Academy of St.), 44, via Bonella, from 9 to 3, Saturdays and Holidays excepted, from July 1st to September 15th; *Nazionale d'arte antica*, 10, via Lungara, from 9 to 15; holidays free entrance; *Nazionale d'arte Moderna*, palazzo dell'Esposizioni at via Nazionale from 9 to 3, holidays free entrance; *Quirinal*, palazzo Reale, on Thursdays and Sundays; *Rospigliosi*, 43, via Quirinale, on Wednesdays and Saturdays, from 9 to 3; *Simonetti*, via Vittoria Colonna, Odescalchi palace, special permission; *Spada*, piazza Capo di Ferro, special permission; *Tenerani*, 230, via Napoli, on Wednesdays from 11 to 4; *Vaticana*, for days and hours see *Lateranense*.

Industries.

Industries. — Among the alimentary industries we must first remember: the wine one (more than 1200 sellers). There are in Rome important makers of bread (Pantanella), biscuit (Donati), beer, soda-water, liquors, confiture (Singer) chocolate (Padri Trappisti). In Rome are also artistic industries: goldsmith's trade (Castellani), mosaics (Roccheggiani), religious statues (Rosa and Foli), book binder (Staderini); artistic furniture (Cagiati), bronzes (Nelli and Crescenzi). Among the mechanic industries: carriages makers (Ferretti), iron beds (Parenti), automobiles, bicycles (Festa), harmonic rapes (Ruffini and Sgarbi) etc.

Monuments.

Monuments. — *Castel S. Angelo*, from October to April, at 9 and 11 a. m. and at 1 and 3 p. m.; from May to September at 9 and 1, permission by the Command of the Military Division; *Colosseum*, entrance 50 cent; holidays free; *Cupola di S. Pietro*, from 9 to 11 a. m. permission, on Sundays free entrance; *Roman Forum*, entrance 1 fr.; holidays free; *Trajan Forum*,; *Ipogeo degli Scipioni* on the S. Sebastiano gate from 10 a. m. to 5

p. m. fee 25 cent ; *Palazzo dei Cesari*, fee 1 fr., holidays free. *Quirinal*, on Thursdays and Sundays from 10 to 3 free ; *Capitoline tower*, from 10 to 3, fee, 50 cent. ; *Terme di Caracalla*, 1 fr., holidays gratuity ; *Terme di Tito*, 20, via Labicana, free entrance.

Walls.

Walls. — During the Republic and the three first centuries of the Empire Rome had but the walls built by Servius Tullius, amplified by Tullus Hostilius and Ancus Martius. Aurelian built a new wall around the Pincio and Gianicolo. Afterwards Leo IV. (825) ordered the construction of the walls around the città Leonina (852), which was amplified by Pius IV. (1559). The last agrandizement was ordered by Urban VIII. (1623). He added to the town the quarter (*Lungara*) between *Porta Settimiana* and *S. Spirito*. Afterwards was enclosed in the walls the via *Flaminia*, the quarter *Tiburtino* and *Porta Pia*.

Museum.

Museum. — *Artistico*, 36, *S. Giuseppe a Capo le Case* from 9 a. m. to 2 p. m. ; *Villa Umberto I.* from November to June, on Tuesdays, Thursdays and Saturdays, from 1 p. m. to sunset, fee 1 fr. ; *Borgiano*, 48, *piazza di Spagna*, on Mondays, Thursdays and Saturdays, from 10 to 1 ; *Capitolino*, *piazza del Campidoglio*, from 10 to 3, fee 50 cent., holidays free ; *Copernicano*, 26, *Collegio Romano*, fee 50 cent. ; *Gessi (dei)*, *Villa Albani*, outside *Porta Salaria* ; *Etrusco*, *Campidoglio* from 10 to 3, fee 50 cent. holidays free ; *Kirkeriano*, 27, *Collegio Romano*, from 9 to 3, fee 1 fr., on Sundays free entrance ; *Lateranense*, as the Vatican Museum ; *Nazionale di antichità urbane*, *Terme di Diocleziano*, e *di antichità extra-urbane* *villa Giulia*, outside *Porta del Popolo*, from 10 to 4, fee 1 fr. on Sundays gratis from 9 to 1 ; *Preistorico ed Etnografico*, 27, *Collegio Romano*, from 9 to 3, fee 1 fr., on Sundays free ; *Tassiano*, *salita S. Onofrio* on the *Gianicolo* hill, from June to October from 9 to 11 and from 3 to 6, from November to May from 9 to 3, fee 25 cent. ;

gratis on holidays; *Vaticano*, from June to August from 9 to 1, from September to May, from 10 to 3, fee 1 fr., on Saturdays free.

Horizon.

Horizon. — The Rome's horizon is much extended, because the town is placed in a great plain near the sea; at S. W. and W. is the Tirrenean sea; at the extremity of the N. W. ends the line of Ceriti and Tolfa mountains. On the left the Sabatini mountain are to be seen; they around the lake of Bracciano. At N. we see the Soratte; at S. W. the Sacco river and the Laziali mountains till the South.

Palaces.

Palaces. — *Academy of France*, Trinità dei Monti; *Accoramboni*, S. Pietro; *Aldobrandini*, 81, Panisperna; *Attemps*, S. Apollinare; *Altieri*, 94, Gesù; *English Embassy*, 3, Venti Settembre; *French Embassy*, Campidoglio; *Balestra*, SS. Apostoli; *Bank of Italy*, via Nazionale; *Barberini*, via Quattro Fontane; *Bernini*, 151, Corso Umberto; *Bonaparte*, 5, piazza Venezia; *Borghese*, piazza omonima; *Brancaccio*, via Merulana; *Braschi*, piazza Pasquino; *Caetani*, via Botteghe Oscure; *Cancelleria*, piazza omonima; *Capitolino*, Campidoglio; *Cenci*, piazza omonima; *dei Cesari*, Foro Romano; *Cesarini*, Banchi Vecchi; *Chigi*, piazza Colonna; *Collegio Militare*, via Lungara; *Colonna*, SS. Apostoli; *della Consulta*, Quirinale; *Corsini*, 10, Lungara; *Doria*, Corso Umberto; *dell'Esposizione*, via Nazionale; *Farnese*, piazza omonima; *Farnesina*, Lungara; *Ferrajoli*, piazza Colonna; *di Firenze*, piazza omonima; *Giraud*, piazza Scossacavalli; *Giustiniani*, 29, Dogana Vecchia; *di Giustizia*, Lungo Tevere Prati; *German archæological Inst.*, Monte Caprino; *Lancellotti*, via omonima; *Madama*, piazza omonima; *Massimo*, Corso Vittorio Emanuele, *Minister of Finances*, Venti Settembre; *War Office*, via Venti Settembre; *Odescalchi*, Corso Umberto; *Orsini*, Monte Savello; *Pamphili-Doria*, Circo Agonale; *Papa Giulio*, via Flaminia; *Parlamento*, Montecitorio; *Pignatelli*, 152, via Nazionale;

Piombino (now *Villa Margherita*), via Veneto; *Reale*, Quirinale; *Rospigliosi*, Quirinale; *Ruspoli*, Fontanella Borghese; *Salviati*, 275, Corso Umberto; *Sciarra*, piazza omonima; *Spagna*, piazza omonima; *Torlonia*, Corso Umberto; *dell'Università*, piazza S. Eustacchio; *Vaticano*, S. Pietro; *Venezia*, piazza omonima; *Voghera*, via Nazionale; *Vedekind*, piazza Colonna.

Panorama.

Panorama. — The magnificent panoramic view of Rome is to be seen from S. Pietro in Montorio, where is the Paolina fountain. We can see clearly all the quarter of Trastevere, the Farnese Palace, the Pincio, the Quirinal, the Palatine hill, the Colosseum, St. John Lateran, S. Maria Maggiore, the via Appia, the Tiber, the via Ostiense and Portuense. A little far we see the Albani's mountain, which rise so beautifully, with their green, in the middle of the sterile *agro romano*, and with their nice towns (Castel Gandolfo, Colonna, Frascati, Rocca di Papa, Tivoli) called *Castelli Romani*.

Walks.

Walks. — The beautiful walks of Rome are; Gianicolo, Monte Mario, Pincio, Viale Parioli, villa Borghese, (now Umberto I.) villa Corsini and villa Phamphily.

Bridges.

Bridges. — In the town: *Armata*, between the *Lungotevere* Farnesina and Tebaldi one; *Carour*, between l. t. Prati and Marzio one; *Cestio*, between the isle of S. Bartolomeo and l. t. Alberteschi; *Fabricio*, between l. t. Pierleoni and Tiberina Isle; *Fiorentini*, between l. t. Sangallo and Lungara; *Garibaldi*, between l. t. Cenci and Anguillara one; *Palatino*, between l. t. Ripa and Testaccio; *Margherita*, between l. t. Augusta and Melini one; *S. Angelo*, between l. t. Altoviti and Vaticano one; *Sisto*, between l. t. Vallati and Sanzio one; *Umberto I.* between l. t. Tordinona and Castello one; *Vittorio Emanuele*, (provisory) between l. t. Fiorentini and

Sassia one. In the suburb : *Castel Giubileo*, between via Salaria and via Flaminia ; *Ferrovia* (railway) between via Portuense and Ostiense ; *Milvio*, (or Molle) near, via Flaminia ; *Nomentano*, on the Tevere.

Population.

Population. — At the epoch of the Empire Rome had one million of inhabitants. In the period of decadence (1877) Rome had but 17.000 inh. Then the population encreased more and more. In 1901 there were in Rome 462.783 inh. with fixed dwelling and 46.259 with occasionally one.

Gates.

Gates. — On the left of the Tiber : *Porta del Popolo* (ancient Flaminia), *Pinciana*, *Salaria*, *Pia*, (Nomentana), *S. Lorenzo* (Tiburtina), *Maggiore* (Labicana o Prenestina), *S. Giovanni* (Asinaria), *S. Sebastiano* (Appia), *S. Paolo* (Ostiense). On the right of the Tiber : *Portese* (Portuense), *S. Pancrazio* (Aurelia). *Settimiana*. In the Leonine City : *Porta S. Spirito*, *Cavalleggeri* (Turrionis). *Angelica* (S. Pellegrino), *Castello* (S. Angelo). The *Trionfale* gate was but an arch on the *Trionfale* or Vatican bridge.

Quarters.

Quarters. — At the time of August Rome was divided in 14 quarters. In the XIV century they were reduced to 13, t. i. : *Montium* (*Monti*), *Trivii* (*Trevi*), *Columnae* (*Colonna*) *Campi Martis* (*Campo Marzio*), *Pontis* (*Ponte*), *Parionis* (*Parione*), *Arenulæ* (*Regola*), *S. Eustacchii* (*S. Eustacchio*), *Pinea* (*Pigna*), *Campitelli*, *S. Angelo*, *Ripæ* (*Ripa*), *Transtiberis*. (*Trastevere*). After the return of the Popes from Avignon it was added the Leonine City, which was called Borgo. In 1871 the XV quarter was added, the Esquilino, which is the greatest one, because it has 108.246 inh., while the smaller quarter has 6.294

Surface.

Surface. It is of mq. 15.711,500.

Ancient towers.

Ancient tower of the middle age. — *Anguillara*, viale del Re; *Arcioni*, S. Martino ai Monti; *Caetani*, at the isle of S. Bartolomeo; *Capitoline towers*, at the Capitol; *Cesarini*, Argentina theatre; *Colonna*, via Nazionale; *Crescenzi*, Palatine bridge; *Frangipani*, S. Antonino dei Portoghesi (said tower of the monkey); *Grillo*, homonymous place; *Margana*, homonymous place; *Milizie*, via Nazionale (called wrongly of Nero); *Millina*, via dell'Anima; *Orsini*, at the Montegiordano palace; *Prefetti*, via del Colosseo; *Schola Sutorum*, 30, via Monte della Farina; *Vatican Towers*, at the Vatican.

Country-houses (Ville).

Country-houses. — *Albani*, outside Porta Salaria, *Aventine*, via S. Sabina, wednesdays and saturdays from 9 to sunset; *Celimontana*, from November to May, every thursday, holidays excepted; *Colonna*, on wednesday, from 11 to 2; *Madama*, at Monte Mario, on saturday, from 9 to sunset, *Medicis* Monte Pincio, from October to May, wednesdays and saturdays from 8 to 12 and from 2 to sunset; *Pamphily*, outside Porta S. Pancrazio, from October to June, on monday and friday from 2 p. m. to sunset; *Umberto I.* (formerly *Borghese*) outside Porta del Popolo, free entrance every day.

Principal Hotels.

Grand Hôtel, piazza delle Terme
Quirinale, 7, via Nazionale
Bristol, 23, piazza Barberini
Europa, 35, piazza di Spagna
Russia, 9, via del Babuino
Londra, 15, piazza di Spagna
Inghilterra, 14, via Bocca di Leone
Continental, 1 A, via Cavour
Splendid, 128, Corso Umberto I.
Marini, 17, via del Tritone
Minerva, 69, piazza della Minerva
Svizzero, 2, via Veneto
Eden, 49, via Ludovisi
Laurati, 154, via Nazionale

Allemagna, 88, via Condotti
Anglo-Americano, 128 via Frattina
Royal, 30, via Venti Settembre
Hassler, 8, Trinità dei Monti
Molaro, 56, via Gregoriana
Germania, 21, via Boncompagni
Italia, 12, via Quattro Fontane
Nations, 68, via Bocca di Leone
Michel, 98, Via Torino
Savoja, 15, via Ludovisi
Moderno, Corso Umberto I.
Palace, via Veneto
Excelsior, via Boncompagni
Regina, via Veneto

First class Hotels.

Campidoglio, 286, Corso Umberto I.
Vittoria, 24, via Due Macelli
Pace, 104, via Nazionale
Belle-Vue, 163, Via Nazionale
Beau Site, 45, via Ludovisi
Beau Séjour, via S. Eufemia
Alibert, 1, via Alibert
Centrale, 9, piazza Rosa
Senato, 73, piazza Rotonda
Santa Chiara, 18, via S. Chiara
Oriente, 7, piazza Poli
Massimo d'Azeglio, 14, via Cavour

Posta, 3, via del Gambero
Varese, 15, via Coppelle
Torino, 8, via Principe Amedeo
Ginevra, 29, via della Vite
Colonna, 5, via Tritone
Cavour, 5, via S. Chiara
Cesari, 89, via di Pietra
Lago Maggiore, 17, via Cavour
Liguria, 23, via Cavour
Genova, 11, via Principe Amedeo
Nuova Roma, 1, via Prin. Umberto
Primavera, 2, via Veneto
Rebecchino, 2, via Manin

Economical Hotel.

Tritone, via del Tritone
Paradiso, via del Paradiso
Romano, via Principe Umberto
Sole, 63, piazza della Rotonda
Piccolo Napoli, 125, viale Principessa Margherita
Leon d'Oro, 23 Principe, Umberto
S. Marco, 39, piazza S. Marco

Umbro Sabini, 7, via Farini
Stella d'Italia, 55, via Gioberti
Lunetta, 68, via del Paradiso
Scaletta, 21, via Cavour
Ferrovia, 7, via Principe Umberto
Orso, 94, via Monte Brianzo
Stazione, 97, Viale Principessa Margherita

HOTELS PRICES

In the principal hotels, 6 fcs. upwards; pension, 15 fcs. upwards.
In the first class one, fcs. 2,50 upwards and in the economical hotels, fcs. 1,50 upwards.

Bording - houses.

Pecori, 181, via Nazionale
Pagnini, 5, via Gregoriana
Quisisana, 58, via Venti Settembre
Teoplig, 40 " " "
Spera, 127, piazza Montecitorio
Brügger, 184, via Cavour
Boos, 181, via Nazionale
Lavigne, 36, via Tritone
Kaiser, 38, via Sallustiana

Hurdi e Lomi, 36, via Tritone
Dawes, 57, via Sistina
Romolini, 10, via dell'Anima
Smith, 47, Corso Umberto I.
Castellani, 79, via Sistina
Metropole, 76, via S. Nicola da Tolentino
Bucci, 121, piazza Montecitorio
Jaselli, piazza Barberini

NOTICE. — The price for pension is fr. 7 upwards. Persons visiting Rome in haste should not stay in a pension, otherwise they will lose the best time for seeing the museums and galleries.

Fares for one horse carriages or cabs.

	One horse carr. (*)	Cabs	
		day.	night.
Within the city			
From and to any point of the city, but limited as follows:			
a) For the <i>Vatican</i> till <i>Piazza S. Marta</i> ; —	1,—	1,20	1,40
b) for the <i>Aventine</i> till via <i>Greca</i> ; — c) for the <i>Gianicolo</i> hill untill the beginning of <i>Salita S. Onofrio</i> or via <i>Luciano Manara</i> ; —			
— d) for the <i>Zona Archeologica</i> till via <i>S. Gregorio</i> and <i>St. Paul gate</i> ; — e) for the <i>Prati di Castello</i> till the <i>Viale delle Milizie</i> .			
Special fares			
From and to <i>St. Peter station</i> — <i>Viale della Regina</i> — <i>Barriera Angelica</i> — <i>Vatican Museum</i> — <i>Gianicolo hill</i> — <i>Pincio</i> (till the <i>Piazzale</i>) — <i>S. Sebastiano</i> and <i>S. Pancrazio gates</i> (**) — <i>Campo Verano</i> (churchyard) — <i>Aventine hill</i> — or untill 500 m. far from the walls	1,50	1,70	1,90
Service by hours			
1. By the hour from whatever point of the city, within the walls	2,25	2,50	3,—
2. Every quarter of a following hour	0,55	0,65	0,75
3. By the hour at the <i>Pincio</i> (***), <i>Villa Corsini</i> , <i>Villa Borghese</i> and outside the city-gates within a radius of 3 Km. (****)	3,—	3,—	3,—
4. Every quarter of a following hour	0,75	0,75	0,75

NOTICES.

Every person upward the two, 25 cent. more. — The hour, if begun, is reckoned entirely. In the following hours, 3/4 of a. h. is reckoned for one hour. — The vehicle ordered to move from its stand for taking up passengers, has a right, beside the fare, of 25 cent. and if it should sent back, without passenger, a right of 50 cent. is to be paid.

(*) Day and night.

(**) Outside the above - mentioned gates, free contract.

(***) In the case of service by hours, a right of 1 fr. is to be paid, if the coachman is left at the *Pincio* during the *promenade* time.

(****) In the case of service by hours, a right of 1,25 fr. is to be paid if the coachman is left at more than 3 Km. far from *S. Sebastiano gate*.

Small trunks are charged 25 cent. each, and large one, 50 cent.

Fares for two-horse carriages.

	Day.	Night
Within the city.		
From to any point of the city, the quarter of		
Prati included L.	2,—	2,50
By the hour »	3,—	3,50
Every following quarter of a. h. . . . »	0,70	0,85
Outside the city-gates.		
From whatever point of the city to the Tivoli		
Tramway-station outside Porta S. Lorenzo,		
or viceversa »	2,50	2,80
By the hour »	3,50	4,—
Every following q. of a. h. »	0,85	0,95

NOTICES.

Every person upward the four, cent, 20 more (day) and 50 cent. (night).

Small trunks are charged 20 cent. each, large one 50 cent.

The night-time is reckoned from 8 p. m. to 5 a. m. (from April to September) and from 7 p. m. to 6 a. m. (from October to March).

Telephone offices.

Central Railway-Station ;
Sede Società, 22, Via Crociferi.
Caffè Dei, 13, Viale P. Margherita.
Post Office, 81, Via Salaria.
id. 88, Via del Gesth.

Post Office, 41, Via Ludovisi.
id. Via Appia Nuova.
Tobacconist, 126, Via Nazionale.
Caffè Crocetti, 19, P. Chiesa Nuova.
Caffè Campajoli, 1, Lungo. Mellini.

EACH 5 MINUTES COMMUNICATION 15 CENT.

From Rome to Fiumicino . L. 0,50
 " to Tivoli . . . » 0,50

From Rome to Frascati . L. 0,50
 " to Albano . . . » 0,50

Steamship.

Nav. Gen. Italiana, 6, Via Mercede, La Veloce, Piazza S. Silvestro.

Travelling Agencies.

218, Corso Umberto.

43, Corso V. Emanuele.

(where tickets are to be had at the same price of the Central Station and the day before starting).

Chiari, 221, Corso Umberto.
Prato & Ramoni, 25, Via Nazionale.
Cook, 1, Piazza di Spagna.

Gaze, 10, Piazza di Spagna.
Wagon Lits, 31, Via Condotti.

Postal and Telegraphic service.

OFFICES	WORK-HOUR OF THE	
	Post office	Telegraph office
<i>Central.</i>		
Piazza S. Silvestro, Palazzo della Posta	from 8 to 21,30	permanent
<i>Branch-offices.</i>		
21, Viale Principessa Margherita	from 8 to 22	postal off. only
Minister of Finances palace	from 8 to 20	from 8 to 20
153, Piazza S. Ignazio	id.	id.
War Office palace	id.	id.
Via della Stamperia	id.	id.
<i>Second class branch-offices.</i>		
35, Piazza Rusticucci	from 8 to 20 (holidays till 14).	from 8 to 20 (holidays till 14)
88, Via del Gesù		
38, Piazza Montanara		
, Via S. Nicola Tolentino		
118, Piazza Cairoli		
203, Corso Vittorio Emanuele		
Piazza S. Calisto		
Via della Scrofa		
33, Via dello Statuto		
359, Via Cavour		
62, Via dei Serpenti		
70, Via due Macelli		
58, Via della Lungara		
49, Via del Babuino		
58, Via Fontanella Borghese		
7, Via S. Eufemia		
49 A, Via Gaeta		
81, Via di Porta Salaria		
2, Via Federico Cesi		
29, Via Ludovisi	from 8 to 13 and from 15 to 20 from 8,30 to 12,30 and from 14,30 to 19	from 8 to 13 and from 15 to 20 from 8,30 to 12,30 and from 14 to 19
48 B, Via S. Giovanni in Laterano		
Piazza della Stazione		
Piazza delle Terme		
51, Via Nomentana		
35, Via Tiburtina		
15, Via Aldo Manuzio	limited hours	Postal office only
Via Appia Nuova		
Via Portuense		
<i>Third class branch-offices.</i>		
S. Onofrio (Monte Mario)	teleg. office only	from 8 to 22
Ponte Molle		
Outside Porta Cavalleggeri		
Piazza delle Terme	id.	from 8 to 20
45, Via A. Depretis		

Restaurants.

LE VENETE, 69, via Campo Marzio
 COLONNA, piazza Colonna
 ROMA, 426, Corso Umberto I.
 FAGIANO, piazza Colonna
 VALIANI, Station-railway
 FELICIETTA, piazza Oratorio S. Marcello
 CORRADETTI, 81, via della Croce
 TRE RE, 108, del Seminario
 MONTECITORIO, 128, piazza Montecitorio
 PARLAMENTO, 4, via della Missione
 ROSETTA, piazza del Pantheon
 PASSETTO, 17, Tor Sanguigna
 GIARDINI DI TORINO, 1, via Vergini

UMBERTO I. 42, via Merdede
 ESPOSIZIONE, 213, via Nazionale
 CERVIGNI, 246, via Nazionale
 S. CARLO, 120, Corso Umbeffo I
 CANEPA, 84, piazza Terme
 BORDONI, 5, via Tre Cannelle
 BUCCI, via Coppelle
 REGINA, 89, via Depretis
 MELONE, 74, via Sediari
 CASTELLO DI COSTANTINO, 7, via S. Prisca
 EUROPEO, piazza Rusticucci
 GENOVA, piazza Terme
 ZACCARO, (*formerly Napolitano*), 38, piazza Poli

Forwarding agencies.

Elefante e Lattes, 70, via Due Mancelli.
Fermani, 40, via del Gambero
Gondrand, 372, Corso Umberto I.

Musitelli, 32, via di porta S. Lorenzo.
Sella, 9, via della Mercede
Zarlatti, 42, via S. Nicola Cesarini

Mail - coaches, victorias etc.

Belli, 29, via Margutta
Ciocca, 95, piazza S. Claudio
De Gasperis, 11, piazza Cappuccin.
Gregori, 18, Arco Ginnasi
Payer Fedeli, 18, piazza Mignanelli
Pisani, 89, piazza del Biscione
Riem, 90, via Margutta
Rist, 17, piazza Barberini
Tomba, 1, piazza Pilotta

Tizzi, 29, via delle Carrozze
Ripari, 82, via dell'Arancio
Poggi, 53, via del Boschetto
Paribocchi, 8, via Colonnato
Jacchini, 101, via Belsiana
Emanuelli, 57, via della Vite
Ciocca, 68, via Arcione
Blasi, 27, via Vittoria
Adinolfi, 39, via Soderini

Pharmacies.

Garneri, 11, via del Gambero and 140, via Torino
**Garinei*, 223, Corso Umberto I
Evans (formerly Sinimberghi) 64, via Condotti (*english*)
Candioli, 72, via Nazionale
Chiesa-Bini, 50, via Cavour
Feliciangeli, 82, via Principe Umberto
Baker, 42, piazza di Spagna and

92 piazza delle Terme (*english*)
**Budin*, 46, via venti Settembre
Bruti, 9, via Banco S. Spirito
Berretti, 117, via Frattina
Alleort, 8, via Frattina (*homœopathic*)
**Peretti*, 228, via Nazionale
**Masi*, 116 piazza Vittorio Emanuele
**Scelba*, 131, via S. Franc. a Ripa

**Tombesi and Catenti*, 124, via Cola da Rienzo
Wall, 1, via S. Nicola da Tolentino
Langelet, 174, Corso Vittorio Emanuele

Mazzolini, 18, via Quattro Fontane
Roberts, 36, piazza in Lucina (*english*)
Torresi, 29, via Magenta

**Open also in the night.*

Physicians and surgeons.

Bacelli, 2, piazza Campitelli
Postempski, 114, via Nazionale
Rossoni, 60, via Due Macelli
Sciamanna, 226, via Ripetta (*nervous diseases*)
Montechiari, 1, piazza Pilotta
Teti, 62, via Farini
Roselli, 1, via Belsiana
Mazzoni, 9, via Condotti
Marchiafava, 14, via del Sudario
Moglie, 3, via del Governo Vecchio

(*nervous diseases*)
Mancini-Cortesi, 4, via S. Apollinare
Goretti, 74, via Giubbonari
Held, 3, via del Pozzo delle Cornacchie (*homœopathic*)
Liberati, 101, Corso Vittorio Emanuele (*homœopathic*)
Bompiani, 106, via Torino
Durante, 129, Corso d'Italia
Marocco, 41, via Quattro Fontane

Oculists.

Fortunati, 60, via Due Macelli,
Businelli, 252, Corso Vittorio Emanuele

Parisotti, 129, Corso D'Italia
Teti, 62, via Farini
Scellingo, 1, via Belsiana

Dentists.

Adler, 114, via Nazionale (*american*)
Oddo, 39, via della Mercede
Charberlain, 114, via del Babuino
Bargnoni, 22, via Panetteria

Hinna, 34, via Frattina
Bruschi, 61, vicolo Sciarra
Moretti, 197, via Tritone
Ribolla, 21, via Condotti

SHOPS AND INDUSTRIAL ESTABLISHMENTS

Antiquities and fine arts.

Janetti, 17, via Condotti
Andreoni, 19, piazza del Popolo
Simonetti, 11, via Vittoria Colonna
Innocenti, 17, via del Babuino
Corvisieri, 86, via due Macelli
D'Atri, 30, via Due Macelli

Nelli, 110, via del Babuino
Sangiorgi, palazzo Borghese
Rohrich, 62, via Due Macelli
Peà, 130, via Sistina
Nisini, 63, via del Babuino
D'Atri, 7, via Condotti
Innocenti, 13, via Sistina

Hardware, china and artistic majolica.

Ianetti, 17, via Condotti
Sarteur, 265, corso Umberto I.
Cagiati, 249, Corso Umberto, I.
Tisiotti, Corso Umberto (on the coin
of via delle Convertite)

Dilmar, 228, Corso Umberto I.
Bianchelli, Corso Umberto I. (The-
odoli palace)
Duranti, 224, Corso Umberto I.
Ginori, 24, via del Tritone

Roman rags.

Bianchi, 75, piazza Minerva
Bolla, 67, via Condotti
De Felici, 42, piazza di Spagna

Pieragostini, 63, piazza di Spagna
Alcubineti, 13, via Frattina
Fontani, 116, via del Babuino

Roman pearls.

Lacchini, 67, piazza di Spagna

Rèy, 12, via del Babuino

Jewellers and goldsmiths.

Confalonieri, Corso Umberto I.
Marchesini, 138, Corso Umberto I.
Susci, 256, " " "
Oravanzola, 338, " " "
Fasoli, 93, piazza di Spagna

Cagli, 410, Corso Umberto I.
Castellani, 86, piazza Trevi
Boni, 444, piazza S. Carlo
Beretta, 155, Corso Umberto I.
Garibaldi, via delle Muratte

Religious articles.

Beretti, 8, via Minerva
Beretti, 68 " "
Calabresi, 77, "
Finocchi, 70, "
Gaudenzi, 58, "
id., 4, Tor Sanguigna
Beretti, 96, Borgo Nuovo
Bertarelli, 47, Corso Vittorio Ema-

nuele
Foli, 6, piazza S. Agostino
Freschi, 56, via Condolli
Jonquères, 35, piazza S. Luigi de'
Francesi
Balzano, 13, piazza Rusticucci
Monaldini, 11, " "
Giacomini, 4 " "

Photographers.

D'Alessandri, 63 A, via Condotti
Borghese, 178 bis, corso Vittorio
Emanuele
Canè, 14, via Principe Amedeo
Felicetti, 9, piazza di Spagna

Le Lieure, 19, vicolo del Mortaro
Schemboche e Baldi, 54, via della
Mercede
Susci, 7, via del Quirinale
Felici, via del Babuino

Engravings.

Royal Engraving 6, via della Stamperia.

Booksellers.

- | | |
|--|---|
| <i>Bocca Flli.</i> 216, Corso Umberto I. | <i>Piale</i> , 1, piazza di Spagna |
| <i>Loescher</i> , 307, " " | <i>Paravia</i> , 58, piazza SS. Apostoli. |
| <i>Modes e Mendel</i> , 146, " " | <i>Spithover</i> , 84, piazza di Spagna |
| <i>Treves Flli.</i> 383, " " | <i>Pustet</i> , 81, piazza Fontana Trevi |
| <i>Lux</i> , 19, via Convertite | (Cattolica) |
| <i>Mantegazza</i> , 145, via Nazionale | <i>Desclee Lefebvre</i> , 20, via S. Chiara |
| <i>Paravia</i> , 15, " " | (Cattolica) |
| <i>Garroni</i> , 55, " " | <i>Mame</i> , 40, via S. Chiara, (Catto- |
| <i>Vallardi</i> , 31, Corso, Vitt. Eman. | lica) |

Paper - seller 's shops.

- | | |
|--|--|
| <i>Calzone</i> , 5, via Lata, (english) | <i>Boretti</i> , 52 a 60, via Cavour |
| <i>Villa</i> , 332, piazza Sciarra | <i>Graziosi</i> , 110, via Nazionale |
| <i>Zampini</i> , 47 a 51, via Frattina | <i>Felicetti</i> , 174 174 A. Corso Umber- |
| <i>Rossi</i> , 231, via Nazionale, and 52, | to, I. |
| via Volturmo | <i>Garroni</i> , R. via della Guglia |
| <i>Ricci</i> , 12, via del Tritone | <i>Pitigliani</i> , via Teatro Valle |
| <i>Garroni</i> , 55, via Nazionale | <i>Ferazzi</i> , corso Umberto I. |

Music and pianos.

- | | |
|--|--|
| <i>Ricordi</i> , 387, Corso Umberto I. | <i>Bossola</i> , 140, Corso Umberto I. |
| <i>Venturini</i> , 269, " " | <i>De Santis</i> , piazza Caprettari |
| <i>Ceccherini</i> , 247, via Nazionale | <i>Garroni</i> , 55, via Nazionale |

Bicycles.

- | | |
|--|---------------------------------------|
| <i>Solani</i> , 114, via Quattro Fontane | <i>Arioli</i> , 212, via Cavour |
| <i>Sirletti</i> , 9, piazza Pilotta | <i>Agostinelli</i> , 33, via Palestro |
| <i>Rotunno</i> , 268, via Cavour | <i>Bassini</i> , 25, piazza S. Pietro |
| <i>Tomei</i> , 112, piazza S. Bernardo | <i>Feliciani</i> , 157, via Cavour |

Breweries.

- | | |
|--|--|
| <i>Peroni</i> , Châlet outside Porta Pia | <i>Roma</i> , 136, via Nazionale (place |
| <i>Peroni</i> , 15, vicolo del Cardello | Venezia) |
| <i>Bavaria</i> , 392, Corso Umberto I. | <i>Pilsner</i> , 52, piazza SS. Apostoli |
| <i>Anglo American Bar</i> , 328, " " | <i>Albrech</i> , 23, via Capo le Case |

Pastry - cook's shops.

<i>Peroni & Aragno</i> , 180, Corso Umberto I.	<i>Giuliani</i> , 142, via Nazionale
<i>Anglo American Bar</i> , »	<i>Caretti</i> , 4, »
<i>Viano</i> , 56, »	<i>Gambarotta</i> , 160, »
<i>Ronzi e Singer</i> , 349, piazza Colonna	<i>Chiara</i> , »
<i>Latour</i> , 67, piazza SS. Apostoli	<i>Gentilini</i> , 195, »
<i>Gilti & Bezzola</i> , 45, Corto Vittorio	<i>Voarino</i> , 14, via Muratte
47 via Nazianale	<i>Gamba</i> , 133, via Torino
<i>Castellino</i> , 129, via Nazionale	<i>Alegiani</i> , 34, via della Scrofa
	<i>Sagnotti</i> , 59, »

Bars.

60, piazza S. Silvestro	Via del Plebiscito
53, » S. Silvestro	» Nazionale (piazza Venezia)
87, Via degli Orfani	» del Gambero

Music - halls

<i>Olympia</i> , 27, via in Lucina	<i>Giardino Margherita</i> , via Venti
<i>Salone Margherita</i> , 74, via Due	Settembre
Macelli	<i>Nuovo Eldorado</i> , via A. Depretis

Baths.

Istituto Kinesiterapico, via Plinio	21 22, Piazza Margana (Cura Kne-
(Prati di Castello) pal. proprio	ipp.
Stabilim. Bernini, 151, Corso Umberto I	18, via Venezia
Stabilimenti dei Bagni popolari:	44, » de' Crociferi
Viale del Re; via Buonarroti,	37, » Valturmo
19, 21.	96, » del Babuino
	1, vicolo Alibert

Water - closets.

Vicolo dello Sdrucchiolo, presso piazza Colonna, rimpetto ai magazzini Bocconi.	Giardino in piazza delle Terme
22, via Belsiana, presso il Corso.	Passeggiata del Pincio
Via dei Pianellari, presso S. Agostino	Piazza S. Pietro dietro il colonnato di destra.
« del Mancino presso p. Venezia	Tribuna di Tor de' Specchi
« Nazionale, presso il palazzo dell'Esposizione.	Passeggiata di Ripetta.
« del Tempio della Pace, presso il Colosseo.	Stazione di Termini dal lato della partenza.
« della Colonna (p. del Cinque)	Giardino in piazza Vitt. Eman.
	Fuori porta del Popolo a sinistra
	Vicolo del Falcone, presso via S. Nicolò da Tolentino

Theatres.

<i>Argentina</i> , Comunale, via Torre Argentina.	<i>Valle</i> , via del Teatro Valle
<i>Costanzi</i> , via Firenze, (presso via Nazionale)	<i>Adriano</i> , piazza Cavour (prati di Castello)
<i>Drammatico Nazionale</i> , via Nazionale	<i>Manzoni</i> , via Urbana
	<i>Metastasio</i> , via Pallacorda
	<i>Quirino</i> , via delle Vergini

Clubs, sports ecc.

- ASSOCIAZIONE ARTISTICA INTERNAZIONALE, 54, via Margutta
CIRCOLO BERNINI, 55, via Fontanella Borghese
CIRCOLO DEGLI ARTISTI TEDESCHI, (*Deutscher Künstler-Verein*) 113, via del Seminario.
CIRCOLO DEGLI SCACCHI, 337, Corso Umberto, I.
CIRCOLO DELLA CACCIA, (*hunting*) 124, Corso Umberto I.
CIRCOLO MILITARE, piazza SS. Apostoli
CIRCOLO SVIZZERO, (*Schweizerverein in Rom*) 1, via S. Nicola da Tolentino
AUDAX PODISTICO ITALIANO, 67, via della Consulta
AUDAX ITALIANO, (*cyclist*) 111, via Piemonte
CLUB ALPINO ITALIANO, 6, vicolo Valdina
CLUB CANOTTIERI DEL TEVERE, (*rowing*), Passeggiata di Ripetta
CLUB DEL REMO, (*rowing*) 3, via delle Carrozze
CIRCOLO LAWN - TENNIS - ROMA, 11, via Corsi (outside Porta del Popolo)
FEDERAZIONE DEI CACCIATORI ITALIA, (*hunting*) 17, via Gaeta
JOCKEY CLUB ITALIANO, 337, Corso Umberto
SOCIETÀ CANOTTIERI ANIENE, Passeggiata di Ripetta
SOCIETÀ TIRO A SEGNO NAZIONALE, 221, piazza Montecitorio — Poligono a Tor di Quinto
SOCIETÀ GINNASTICA « ROMA » (*cyclism, lawn-tennis etc.*) via S. Vitale and via Genova
SOCIETÀ « RARI NANTES » 25, riva dell'Albero bello
SOCIETÀ ROMANA DELLA CACCIA ALLA VOLPE, 68, via Venti Settembre
SOCIETÀ ROMANA DI NUOTO, (*swimming*) ponte Regina Margherita
SPORTING CLUB, velodrome outside Porta Salaria
TOURING CLUB ITALIANO, via Ragni outside Porta del Popolo
VELOCE CLUB ITALIANO, 6, via Goito (pista Nazionale)
-

Diplomates to the Royal Court of Italy.

EMBASSIES.

GERMANY, Capitol, palazzo Caffarelli
FRANCE, piazza Farnese, palazzo di Francia
GREAT BRITAIN AND IRELAND, 84, via Venti Settembre
AUSTRIA - HUNGARY, piazza Ve-

nezia palazzo Venezia
SPAIN, via Quattro Fontane palazzo Berberini
UNITED STATES OF AMERICA, 16, piazza S. Bernardo.
RUSSIA, 3, via Gaeta,
TURCHIA, 36, via Palestro

CONSULATES.

FRANCE, piazza Farnese, palazzo di Francia,
GERMANY, 102, via Due Macelli
SPAIN, 93, Circo Agonale
PORTUGAL, 103, via della Scrofa
GREAT BRITAIN, 20, via Candotti
MONTENEGRO, 6, via Palermo
AUSTRIA - HUNGARY, 87, via S. Claudio
PERSIA, via Boncompagni, angolo via Nerva
DENMARK, 3, piazza Dante
COSTA RICA, 47, via Lombardia
ARGENTINE REPUBLIC, 14, via Principe Amedeo
BELGIUM, 15, piazza S. Marco
GREECE, 86, via Agostino Depretis
HAITI, 29, via Arenula
HOLLAND, 58, via Volturno
CHILI, 42, via Sistina

BOLIVIA, 26, via de' Crescenzi
TURKEY, 1, S. Nicolò da Tolentino
URUGUAY, 60, via Due Macelli
VENEZUELA, 42, piazza Poli
ROUMANIA, 49, piazza SS. Apostoli
S. DOMINGO, 25, via Poli
SERVIA, 74, piazza delle Terme
SIAM, 7, piazza dell'Indipendenza
U. S. OF AMERICA, 16, piazza S. Bernardo
BRAZIL, piazza del Gesù
MEXICO, 31, via Lombardia
SWEEDEN AND NORWAY, 112, via Plebiscito
GUATEMALA, 26, via de' Crescenzi
PARAGUAY, 12, vicolo Margana
PERÙ, 56, via Firenze
RUSSIA, 3, via Gaeta
S. MARINO, 230, via Nazionale
MONACO, 44, via Cavour

LEGATIONS.

HOLLAND, 5, piazza Venezia
GREECE, 30, via Gioberti
ARGENTINE REPUBLIC, 2, piazza Esquilino
JAPAN, 1, via Marche
DENMARK, 141, Corso Vittorio Emanuele
BAVARIA, piazza Borghese
CHINA, 9, via Gaeta
BELGIUM, 1, Foro Traiano
CHILI, 97, via Due Macelli
PERSIA, 1, Foro Traiano

URUGUAY, 121, via Sistina
PERÙ, 56, via Firenze
SWITZERLAND, 48, via Firenze
PORTUGAL, 33, piazza Araceli
SWEEDEN AND NORWAY, 16, via Teatro Valle
ROUMANIA, 229, Corso Vittorio Emanuele
MEXICO, 287, Corso Vittorio Emanuele
SERVIA, 64, via Napoli
BRAZIL, 333, Corso Umberto I.

Embassie to the Holy See.

FRANCE, piazza B. Cairoli, Santa-croce palace	SPAIN, piazza di Spagna, Spagna palace
HAITI, piazza di Spagna	MONACO, 91, piazza Borghese
AUSTRIA - HUNGARY, 2, piazza Venezia	S. DOMINGO, 3, Lungotevere Castello
COLUMBIA, 72, via Sistina	PORTUGAL, 4, piazza in Lucina
BAVARIA, 1, Foro Trajano, Rocca-giovine palace	RUSSIA, 117, piazza Cardelli, Gailitzin palace
BENGIUM, 481, Corso Umberto I.	PRUSSIA, piazza del Campidoglio, Caffarelli palace
BOLIVIA, 2, via Araceli	
BRAZIL, 101, via Boncompagni	

Public offices.

<i>Town-hall</i> , piazza del Campidoglio	Astalli
<i>Archive of State</i> , 6, via Valdina	<i>Court of Appeal</i> , piazza Chiesa Nuova
<i>Council of State</i> , piazza Capo di Ferro	<i>Tribunals</i> , piazza Chiesa Nuova
<i>Court of the Accounts</i> , via Pastrengo	<i>Procura Gen. del Re</i> , 7, Lungotevere Mellini
<i>Prefecture</i> , piazza SS. Apostoli	<i>Pretura Urbana</i> , 5, piazza del Grillo
<i>Chamber of Commerce</i> , p. di Pietra	
<i>Court of Cassation</i> , 19, via degli	

Bankers.

<i>Cock</i> , under the portico of the piazza dell'Esedra (beginning of via Nazionale)	<i>Noerremberg</i> , 370, piazza Colonna
<i>Nast-Kolb</i> , 57, via S. Claudio	<i>Prato e Ramoni</i> , 25, via Nazionale
	<i>Schmitt</i> , 7, via della Vite
	<i>Sebasti</i> , 20, piazza di Spagna

Banks.

<i>Bank of Italy</i> , via Nazionale	<i>Italian Commercial Bank</i> , 112, via Plaiscinto
<i>Bank of Sicily</i> , 307, corso Umberto	<i>Credito Italiano</i> , 49, SS. Apostoli
<i>Bank of Naples</i> , 74, SS. Apostoli	
<i>Bank of Rome</i> , 36, via del Tritone	

Exchange - offices.

<i>Bombelli</i> , piazza Colonna	<i>Roesles</i> , 20, via Condotti
<i>Chiesa</i> , Corso Umberto	<i>Rosati</i> , 130, via Nazionale
<i>Corbucci</i> , piazza di Spagna	<i>Soria</i> , 386, corso Umberto
<i>Mozzi</i> , piazza S. Silvestro	<i>Plowden</i> , 53, piazza SS. Apostoli

DAYS and HOURS

FOR VISITING THE

Antiquities, Museums, Palaces, Villas, etc., etc.

MONDAYS — Free entrance

Vatican : *Sistine Chapel, Picture Gallery, Stanze of Raphaël, Library :* Entrance by the Bronze Gate (and Scala Regia, from 9 a. m. to 1 p. m. (The tickets are to be had at the 2d floor).

Id. : *Studio of the mosaics :* Entrance by the Bronze Gate from 10 to 2.

Id. : *Cupola of St. Peter :* from 8 to 11 (Permission, apply at the sacristy).

Id. : *Archivio Segreto* (Reserved Archives, from 9 to 12 - Special permission required.

Museums : *Borgiano, Via Propaganda Fide* from 10 to 1. (Permission, apply to the Secretary of the Propaganda.

Id. : *Artistic industrial, Via S. Giuseppe a Capo le Case* from 9 to 2

Galleries : *Albani, 11 outside Porta Salaria* (Permission, apply to the Secretary of Prince Torlonia).

Libraries : *Lincei, 10, via Lungara, from 1 to 4.*

Id. : *Casanatense, 52, via S. Ignazio, from 9 to 3*

Id. : *Alessandrina, 1, via Università, from 4 to 2 and from 6 p. m. to 9 p. m.*

Id. : *Angelica, 8, Piazza S. Agostino, from 8 to 2.*

Id. : *Lancisiana, 3, Borgo S. Spirito, from 9 to 3.*

Id. : *Vallicelliana, Piazza Chiesa Nuova, from 9 to 3.*

Id. : *Vittorio Emanuele, 27, Via Collegio Romano, from 9 to 1.*

Catacombs: *S. Agnese*, from 9 to 11.30 and from 2 to sunset.

Id.: *S. Sebastiano*, Via, Appia Antica, from 9 to sunset.

Cloaca Massima: Via S. Teodoro, from 8 to sunset.

Thermae of Trajan: 198 Via Labicana from 9 to sunset

Foro Trajano: from 9 to sunset

Villas: *Pamphily*, outside Porta S. Pancrazio, from 2 p. m. to sunset

Id.: *Umberto*, outside Porta del Popolo, from 8 to sunset.

Entrance : 1 fr.

Vaticano: entrance, Via delle Fondamenta

Museum: of *Sculpture*, from 10 to 3

Id.: *Lateranense and Gallery*, piazza S. Giovanni in Laterano, from 10 to 3.

Id.: *Borghese*, Villa Umberto I. from 12 to 18.

Id.: *National*, 15, Piazza delle Terme, from 10 to 4.

Id.: *Etruscan* palace of Papa Giulio outside Porta del Popolo, from 10 to 4.

It.: *Etnographic*, 27 Via del Collegio Romano, from 10 to 4.

Foro Romano: from 9 to sunset.

Palazzo dei Cesari, 16 Via S. Teodoro, from 9 to sunset.

Terme di Caracalla, via Porta S. Sebastiano, from 9 to sunset

Mausoleo di Augusto. (Castel S. Angelo) from 10 to 4

Palace of the Farnesina. 229, Via Lungara from 8 to 10

Exhibition of Ancient Art, 10 Via Lungara from 8 to 2

Exhibition of Modern Art, Palazzo dell'esposizione Via Nazionale, from 8 to 2.

Palace Barberini, 15 Via Quattro Fontane from 8 to 2

Id. delle Stampe, via Lungara from 8 to 2.

Catacombs: of *S. Callixtus*, 33 Via Appia Antica from 8 to 4.

Id.: of *Domitilla*. 22 Via Sette Chiese from 9 to sunset

Basilica of S. Petronilla, idem, from 9 to sunset.

Entrance : 50 Cent.

Museums. *Capitoline* from 10 to 3

Tabularium. and *Capitoline Tower* (torre via del Campidoglio from 10 to 3.

Antiquarium. 1 via S. Gregorio from 10 to 5.

Colossenm., from 9 to sunset

Ipogeo degli Scipioni, 12 Via Porta S. Sebastiano from 8 to 0

Catacombe Ebraiche, 37 Via Appia Antica from 7

Colombario di Pomponio Hisle, 12 Via Porta Sebastiano, from 8 to 5.

TUESDAYS — Free entrance.

As on Mondays, and the following :

Villa: *Wolkonsky*, via Conte Rosso, from 9 to sunset.

Id. *Celimontana*, 4 Navicella from 9 to sunset

Museum Baracco. Corso Vitt. Emanuele from 10 to 3

Entrance 1 Fr.

As on Mondays, and the following :

Gallerie di S. Luca, 44 Via Bonella from 9 to 6.

Galleria Colonna. 17 Via Pilotta from 10 to 3.

Entrance : 50 Cent.

See : Mondays

WEDNESDAYS — Free entrance

As on Mondays, (N. 20 excepted) and the following :

Villas: *Aventino*, via S. Sabina from 11 to 3.

Id. *Colonna*, 15, Piazza Quirinale

Id. *Medici*, Monte Pincio from 7.30 to sunset

Entrance: 1 Fr.

See: Mondays

Entrance: 50 Cent.

See: Mondays: N. 41.

THURSDAYS — Free entrance.

On Thursdays the entrance is free in the places mentioned from N. 1 to 21 as well as in those mentioned from N. 41 to 47. (Mondays)

Entrance: 1 Fr.

See: Mondays, from N. 22 to 31 and the following;

Tombs in Via Latina, Via Appia Antica, from 9 to sunset

Auditorium of Mecenate, Via Merulana from 10 to 4 (For permission apply to the « Commissione Archeologica » at the Capitol.

Entrance: 50 Cent.

Mausuleum of Augustus, Castel S. Angelo, from 10 to 4.

Galleries: Borghese, Villa Umberto from 12 to 6 p. m.

Id. S. Luca, Via Bonella, 44, from 9 to 3.

Id. Arte Antica, 10 Lungara, from 8 to 2.

FRIDAYS — Free entrance.

See: Mondays

Entrance: 1 Fr.

See: Mondays, and *Galleria Borghese, Villa Umberto* from 12 to 6 p. m.

Entrance : 50 Cent

See : *Mondays* :

SATURDAYS — Free entrance

As on Mondays, and the following :

Tombs. *Via Latina*, at the 3^d Km. of *Via Appia Antica*, from 9 to sunset.

Villas : *Aventino*, *Via Sabina*, from 9 to sunset.

Id. Medici, *Monte Pincio*, from 8 a. m. to 12 and from 2 p. m. to sunset.

Entrance : 1 Fr.

See : *Mondays* : from N. 23 to 40.

SUNDAYS — Free entrance

See, *Mondays* : N. 15, 16, 18, 25, 26, 28, 29, 31. 34, 41, and the following :

Museum of the Chalck (gessi), 94 *Via Marmorata* from 10 to 12 1/2

Id. Tassian, *Salita S. Onofrio al Gianicolo*, from 9 to 3.

Colosseum (Galleries) from 9 to sunset.

Palatine, *Palazzo dei Cesari*, 16 *Via S. Teodoro*, from 9 to sunset

Galleries : *Capitoline*, *Campidoglio* from 10 to 3.

Id. S. Luca, 44 *Via Bonella*, from 9 to 1.

Ministries.

Interior, Palazzo Braschi, Piazza Navone

Foreigns Affairs, Palazzo della Consulta near the Quirinal.

War, Via Venti Settembre.

Finance, Palazzo delle Finanze. Via Venti Settembre,
nears Porta Pia.

Agriculture, Industry and Commerce, ex-Tipografia Camerale, Via della Stamperia.

Treasure, Palazzo delle Finanze, Via Venti Settembre.

Justice and Worship, Palazzo Demaniale, Piazza Firenze.

Marine, ex-Convent of S. Agostino, Via de' Portoghesi.

Public Works, ex-Convent of S. Silvestro, Via della Mercede.

Public Instruction, ex-Convento della Minerva, Piazza della Minerva.

Postes and Telegraphes, Via del Seminario.

PLACES TO BE SEEN

by the traveller who pays a short visit to Rome

N. B. — e. d., visible every day; h. e., visible every day, holidays excepted; m., visible on Mondays; t., visible on Tuesdays, w., visible on Wednesdays; th., visible on Thursdays; f. visible on Fridays; s., visible on Saturdays. The following number indicates the page of the *Guide*.

Libraries.

Libraries. — *Casanatense* (h. e. 155); *National* (h.e. XXXIV); *Vatican* (h.e. 145).

Catacombs.

Catacombs. *S. Agnese* (62); *S. Calisto* (XXXIV); *S. Sebastiano* (id) e.d.

Churches.

Churches. — *S. Agostino* (80); *S. Clemente* (179); *S. Giovanni in Laterano* (183); *S. Lorenzo, outside the walls* (186); *S. Maria in Cosmedin* (196); *S. Maria Maggiore* (189); *S. Onofrio on the Gianicolo hill* (118); *S. Paolo outside the walls* (101); *St. Peter's* (133); *S. Pietro in Vincolis* (190); *S. Prassede* e. d. (188).

Ancient Art.

ancient Art. — *Sangiorgi Gallery* (XXXVIII) e. d.; *Etruscan Museum* (XL) t., th., and s.; *Borghese Museum* (L) m., th., and s.; *Capitol* (163) e. d.; *Kircheriano Museum* (155) e. d.; *Lateranense* (185) h. e.; *National*

Museum (59) e. d.; *Preistoric Museum* (155) e. d.; *Vatican Museum* (142) h. e.

Monuments.

Monuments. — *Castel S. Angelo* (127); *Mausoleum of August* (73); *Cæsars' palace* (XLI); *Sepulchre of Cecilia Metella* (99); *Theatre of Marcellus* (91); *Terme of Caracalla* (97); *Terme of Diocletian* (58); *Terme of Titus* (191); e. d.

Fine arts.

Fine arts. — *The Cappella Sistina* h. e. (142); *the Cupola di S. Pietro*, (133) h. e. *Borghese Gallery at Villa Umberto*, (71) t., th. and s.; *Doria - Pamphily Gallery* t. and f. (156); *Colonna Gallery* t. th. and s., (193); *Lateranense Gallery* h. e. (182); *National Gallery* e. d. (159); *Rospigliosi Gallery* t. and s. (195); *St. Luke Gallery* h. e. (178); *Lodge of Raffaello* h. e. (139); *Exhibition palace of fine arts* e. d. (159); *Vatican picture-gallery* h. e. (142).

Palaces.

Palaces. — *Cancellaria* d. e.; (86) *Parliament* (special permission) (164) e. d; *Quirinal* (sp. perm.) (194); *Senate* (sp. perm.). (162); *Vatican* (138) (special permission).

Walks.

Walks. — *Corso Umberto I., Pincio*; *S. Pietro in Montorio* (115); *Via Nazionale: Viale Parioli*; *Villa Medici* w. and s. (69); *Villa Pamphily* (m. and s.) (116); *Villa Umberto I.* (71) e. d.



ITINERARY.

I.

From Piazza delle Terme to Villa Umberto I. (formerly Borghese).

Central Railway Station. — It was erected by Salvatore Bianchi and is 200 m. in length and 42 m. in breadth. In the waiting room there is a beautiful ancient mosaic discovered there. Within the precincts of the railway-station there is part of the Wall of Servius; at the right and there was the ancient *Porta Viminalis*. On the wall there was a height of ground, called *Monte della Giustizia*. The quarter outside via Volturno was called *Macae* because the Jesuits who had there a vineyard, given to them by Princes of Savoy, gave to it that name in memory of their missionary settlements at the Macao isle. At the right, on the beginning of *Via di S. Lorenzo*, there is the

Church of S. Cuore. — It belongs to the Salesians of Don Bosco, and was begun by Pius IX. and finished

by Leo XIII. on the drawings of Frank Vespignani. There is annexed a college and a typography. Going on towards *Piazza dell'Indipendenza*, where is the studio of celebrated sculptor Julius Monteverde, we find the

Castro Pretorio. — It is a wide rectangle extended from Porta Pia to Porta S. Lorenzo. It is believed to be established by Sejanus as the camp of the Praetorians, but was destroyed by Constantine. Coming back towards the Terme, we stop before the Railway-station, where is the

Piazza dei Cinquecento. — It takes this name by the obelisk erected there, in memory of the 500 Italians dead at Dogali in January 1887. The obelisk was found near the little door of the Minerva, is dedicated to Ramses II. and adorned formerly the temple of Isis. On the left of the Station there is the magnificent

Istituto Massimo. — It occupies the area of the Villa Massimo Negroni, celebrated for its gigantic cypress and beautiful orange-trees; there are kept some *sarcophagi* and a colossal statue of Minerva, believed of Rome. It was this the residence of Card. Felice Perretti (Sisto V.) This splendid villa was unadvisedly destroyed in January 1889. Annexed to it there was the *Villa Strozzi*, where Alfieri wrote the *Merope* and *Saul*. Near this villa in 1874, were found out important remains of Mecenatè's villa, with frescoes, afterwards covered and destroyed. Before the Massimo Palace there is a large garden and a fountain of the Pia water (formerly *Marcia*) inaugurated by Pius IX. (September 1870), and now adorned with Njades by Rutelli. The whole area was occupied with the

Terme di Diocleziano. — They were begun, in 302, by Maximianus by name of Diocletianus and inaugurated by Galerius and Maximianus. For its building were employed 40,000 christians, and they were the largest in Rom. The Church of S. Bernardo and the vestibule of the palace on the corner of via Viminale were two halls of the Terme, the Termini place was the wrestling, and

the Esedra the theatre, where playings were to be seen. The better kept part is the great central hall, which constitutes the greater part of the church of

S. Maria degli Angeli. — It was erected by Pius IV. who gave the charge to Michelangelo; it was granted to the Certosini, and was modified by Vanvitelli in 1740. There are kept precious paintings of the most celebrated authors, as the Domenichino. Maratta, Roncalli; there is the statue of S. Bruno by Hondon. There are buried Maratta, Salvator Rosa, Card. Alciati, and Card. Parisio. On the floor there is the *meridian line* by Monsignor Bianchini (1701). The annexed Clauster, now military magazine, was erected by Michelangelo. On October 24th, 1896, there was celebrated the religious marriage of prince Victor Emanuel, now King of Italy, and Helen of Montenegro. In other halls of the Terme is established the *blind's hospice* founded by Queen Margaret of Savoia. Beside is the

Museo Nazionale. — All the objects of *palatine* and *tiberine museums* are kept here, with some frescoes from Farnesina, the statues of Bacchus, found in the Tiber, of *Athleta*, etc. There is the very interesting marble inscription of the *ludi saeculares* (17 b. C.), found out in 1890, near *Ponte Trionfale*. There are moreover some mural paintings from a patrician villa of the 1st century a. C., some mosaics, and the magnificent *Hermaphrodite*; we admire among the latin inscriptions the *Acta fratrum Arvalium* and the table of the *Ligures Balbiani*. Before entering via Nazionale, we find in the *Piazza dell' Esedra* two large buildings with portics by Eng. Kock. At via Firenze, at the left of via Nazionale there is the *Teatro Costanzi* by Sfrondini, the largest in Rome. At via Agostino Depretis, we see the

Chiesa di S. Dionisio. — Erected in 1619 by the french *Trinitarii*, and restored in 1815; and then the

Chiesa di S. Paolo primo eremita. — This church, built in 1765 by Clemente Orlandi was transformed for use of the University. On the left we see the *Galleria*

Margherita. Coming back in Via Nazionale, at the corner of via Napoli, there is the

Chiesa episcopale americana di S. Paolo. — It was erected by G. E. Street, in gothic-lombard style with coloured stones. The belfry is very elegant; the interior is rich of mosaics and engravings by Iones Burne. At the end of via Firenze, on via Venti Settembre we find on the left the palace of

Ministero della Guerra. — It occupies an area of 15000 square metres, where the remains of the house of Vulcacius Rufinus Galla's brother and Julianus the Apostate's uncle were discovered. On the right there is the *episcopal evangelical methodist church*. Mor far, on the left, there is the *presbyterian Church*. Going on we arrived at the Church of

S. Bernardo alle Terme. — It is one of the round buildings of the Thermes of Diocletian, reduced into church by Catharine Sforza, in 1398; it was restored by Pius IX. There are 12 fine plaster statues by Mocchi and Mariani, the sepulchre of the sculptor Carlo Finelli (1853) by Rinaldo Rinaldi. Before we see the church of

S. Susanna. — It was founded in 283 and had the title *ad duas domus* by the houses of Gabinus and the bishop Caius. It was restored by Charles Maderno under Peter V. There are some frescoes by Balthasar Croce and Caesar Nebbia. Forward we find the palace of the Great Magisterium of the equestrian order of SS. *Maurizio e Lazzaro*; in the via S. Susanna the *Geological and Agrarian Museum*, where are many important collections. On the corner, crossing via Venti Settembre, is the church of

S. Maria della Vittoria. — It was constructed under Paul V. in 1605, by Maderno and dedicated to St. Paul. It took its name by an image of the Madonna brought before the catholic army in the battle of Weissen Berg, near Praga (1620). In 1833, the image and the altar were destroyed by the fire. There are kept the flags taken to the Turkish at Lepanto (1571), and Vienna (1863) The

marble statue of St. Theresa by Bernini and the paintings by Domenichino and Guercino are to be admired. On the place of S. Bernardo we see the

Fontana dell'acqua Felice. — It was erected under Sixtus V. by Domenico Fontana; the water is the ancient Alexandrine water, brought again in Rome from the *Colle della Pantanella*, near *Colonna*. The *Mosè* is by Bresciano, the Aaron and Gedeon are by John Baptist della Porta. The four lions are of modern style: the ancient ones were transferred to the Vatican museum. Going on toward Porta Pia, at the right, we find the

Ministero delle Finanze. — This colossal building (m. 35054.85) was erected by Alfredo Canevari; before there is Quintino Sella's monument by Ferrari, and in opposita side Silvio Spaventa's statue. In a part of this area was the ancient house of the Flavii, and there were discovered the remains of the *Porta Collina*; nearly was the *Campo Scellerato*, where Cornelia was a victim of Domitianus. Going on, toward the right, we find the English Embassy, and, on the left, there is the Bonaparte's villa, by Militia, where, in 1885, the tumb of Piso Licinianus was found out. At the end of the street is the

Porta Pia. — This gate was substituted by Pius IV. (1564) to the *Nomentana* one, of the Honorius' wall, on designs of Michelangelo; in 1852 Pius IX. ordered the Arch. Virginio Vespignani to rebuilt it. At the exterior there were the statues of St. Agnese and St. Alexander, destroyed by the cannons of the italian troops, on the 20th of September 1870, when they entered Rome. In 1895 a column was erected by Aureli and Guastalla in memory of the twenty fifth anniversary of the annexion of Rome. Outside the gate we find the remains of the Quintus Aterius' sepulchre. On the left, is the ancient *Porta Nomentana*. Through the *Corso d'Italia* we arrive at the

Policlinico. — A very large building by Arch. Giulio Podesti, which will gather all the hospitals of Rome, for initiative of Prof. Guido Baccelli. On the *via Nomentana*

is *Villa Patrizi*, which contains ancient ruins and sculptures and the *catacombs of Nicomedes*, with precious inscriptions. Next we meet the church of the *Corpus Domini*, and, at a kilometer walk, is the *Villa Torlonia*, with paintings and sculptures by modern artists, and an amphitheatre and a theatre. At the distance of 1 km., we arrive at the church of

S. Agnese. — It was erected by Constantine on the place where was S. Agnese's tomb. It was rebuilt by Symmachus (488) and restored by Honorius I. Adrian I. and Innocent VIII. In XVII. century the principal entrance was opened, and Pius IX. embellished it. Among the other inscriptions is the epitaph of S. Damaso. There are some paintings by Zambori and Gagliardi, and a marble head of Jesus-Christ, by Michelangelo. By the left aisle we enter the catacombs which are remarkable for the great many sepulchres preserved in their original state. On 12th, of April 1855, while Pius IX. was in the courtyard, the floor precipitated, but no victims. The pontiff, for the delivered danger, ordered to restore the church. Behind is the church of

S. Costanza. — It was originally a baptistery built by Constantine for his daughters Constantia and Helen. It was also the mausoleum of the family of Constantine, and Alexander IV., in 1260, turned it into a church, that took the name from the Constantine's daughter, but from a saint matron Constantia. It was restored in the XVII. century, and then in 1836. Twenty four granite columns support the dome. Some mosaics of Constantinian epoch are truly remarkable. Beyond the door of the church is the memory of 13 soldiers dead on September 20th, 1870. Close the church some walls of VII. century stand, which are called the Race-ground of Constantine. Not far, at the right, we enter the

Catacombe di S. Agnese. — A great and very ancient christian *coemeterium*, where St. Agnese was buried. This churchyard was called *ad Nymphas B. Petri Ostriani* and *Coemeterium maius*. There is a praying Madonna of V. century. At a distance of 1,5 km., we find the

Ponte Nomentano. — It crosses the Aniene. It was destroyed by the Goths, restored by Narses and fortified by Nicholas V. On this bridge happened the meeting of Leo III. and Charles the Great. Beyond the bridge, rises the

Monte Sacro. — Here the plebeians fixed their encampment, in 549 b. C. (apologue of Maenius Agrippa), and in 449, Virginia's death. It took its name from an altar erected there to Zeus Deimatos. At the distance of 1 mile, the remains of *Faon's Villa*, a freed-man of Nero, where the latter killed himself. Coming back, we observe the remains of a castle, called *Casale dei Pazzi*. and the picturesque tumb, the *Torre Nomentana*. At six km. from the bridge, towards Rome. stand the

Basilica di S. Alessandro I. — Oratory built in II. century a. C. where Sevarina, roman matron, deposed the bodies of Alexander, Eventius and Teodolus, martyrs. On the plan of the church, discovered in 1857, it has been recognized the tribuna some, interesting restes of the alther, and the episcopal throne in its place. There was found out too a baptistery and a chapel. John Bapt. Guidi there discovered the adiacent *catacombs*, which ave the boxes perfectly conserved. The church, begun by Boldrini, remained interrupted.

Villa Torlonia formerly Albani. — Erected toward the half of XVIII. century by Card. Alexander Albani, who there collected ancient statues, busts, sarcophagi, columns and inscriptions. In the french occupation, in 1802, it was robbed with 194 statues, of which but the Antinons' reliefs came back from Paris in 1815. This Villa was bought by prince Torlonia, in 1866. There is the Winckellmann's bust by Wollf. The

Palace of the Villa Albani. — The apartment is supported by a magnificent portico with two vestibules. There are collected precious objects of ancient art, among which a cariatide of the first time of the Empire, the statues of M. Brutus, Faustina, M. Aurelius, Agrippina, a athleta (by Stephen, a Pasiteles' scholar); some mosaics,

bas-reliefs in greek style, among which the splendid one of Eurjdice and Orphens. There are some paintings by Perugino, Signorelli, Pinturicchio, Giulio Romano, Domenichino; a beautiful; panorama from the lodge on the garden, until the Lucani Tiburtini and Prenestini mountains is to be seen. Going on, at the right, in Via Salaria, and turning a little to the left, past a km, we find the *mausoleum of Lucius Poetus*, found out in 1885, like Caecilia Metella's. Pursuing, we find the

Ponte Salario. — From this bridge, which crosses the Aniene, Titus Manlius overthrew the Gauls. It was destroyed by Totila and re-built by Narses, after the victory of the Goths. Near the bridge was *Autemnae*, one of the most ancient towns of the Latium. The space between Via Salaria and Parioli mountains was disseminated with catacombs. The most important are S. Felicita's, S. Traso's, S. Saturnino's and S. Priscilla's; the latter is most interesting for the inscriptions of the martyrs, and the image of the Madonna, the most ancient ever found: we observe the monogramma X, which seems to have been used before Constantine. There is the name *Acilii Glabronis*, perhaps that consul whom Diocletianus ordered to be killed. Not so far from the porta Salaria, in the Bertoni's garden stands the Lucilius Poetus' tomb and his sister's. Near the door is the sepulchre of Menander freedman, secretary of the aediles and quaestores. We enter now into the city by the

Porta Salaria. — This gate was substituted by Honorius to the ancient *porta Collina* of Servius, and it owes its name to the road, by which formerly took place the great traffic in salt. In 409 by this gate, Alaric, king of Goths, entered Rome. After 1870 it was restored by Vespignani. In via Salaria, towards via Venti Settembre, in 1882 were found the rests of *Venus Erycina's* temple. On the left, entering the gate, we find the quarter Ludovisi, where were the

Orti Sallustiani. — Gardens of Crispus Sallustius, roman hystoriau, who built them after his government in Africa; from a nephew of him they went through the

the Emperors property. There dwelt Nero, Vespasianus, Nerva, Aurelianus. In 410 they were burnt by Alaric, afterwards forsaken. We see some ruins of them in the Piazza Sallustiana ; among them it was found the obelisc at *Trinità dei Monti*. There are some remains of wall of Servius, and tradition relates there have been the Campus sceleratus, where are buried alive the culpable Vestales. In Via Ludovisi we find even some rests of the

Villa Ludovisi. — This villa, erected by Card. Ludovick Ludovisi, nephew of Gregorius XV., was occupied by Madama di Mirafiori, morganatic wife of Victor Emanuel II. ; by prince of Piombino it was sold to a bench, and in 1884-85 it was almost entirely destroyed. Three palaces only remained : that erected on designs of Domenichino, that called *Casino dell' Aurora*, where is to be seen a fresco of Guercino, and that containing the

Museo Ludovisi. — Formed by Card. Ludovisi with objects there found out and somewhere else collected. It is distributed in two rooms : in the first we admire the statue of *Venus pudica*, the sitting down one of a senator (greek work), a Mercury's herma, a Theseus' one, etc. ; in the second, Mars reposing, in style of Lysippus, Apollo seated. Orestes and Electra, a rare bronze head of Caesar ; and the Ludovisi Juno, celebrated colossal head, and the finest of all the busts existing of this goddess. In Via Veneto we see the new *Palazzo Piombino*, built by the arch. Koch, now property and residence of the Dowager Queen Margaret. Therefore it takes the name of *Villa Regina Margherita*. The objects of Ludovisi Museum were transferred to the National Museum of the Thermae of Diocletian. After having seen in *Via Boncompagni* the new church of S. Camillo, through the via Friuli and via S. Basilio, we arrive at the church of

S. Nicolò da Tolentino. — Built in 1614, by the princes Pamphilj, on designs of Baratti. The façade is of the XVIII. century. The high altar is by Algardi, frescoes, in the chapel Gavotti, by Pietro da Cortona. The church is officiated by the Armenian college. Coming back by this street we arrive at

Piazza Barberini. — It occupies part of the ancient circus of Flora. The magnificent *Fontana del Tritone* is by Bernini. On the right we go to the

Chiesa dei Cappuccini. — Founded in 1624, by Card. Antonio Barberini, a Capucin friar and twin brother of Pope Urban VIII., after designs of the arch. Casani. In the first chapel, on the right, the Archangel St. Michael chaining Lucifero, by Guido Reni; in Lucifer they say painted Innocent X. There are some paintings by Gherardo della Notte, Domenichino and Pietro da Cortona; there is the monument of Alexander Sobieski (1714) The celebrated cimitero of the Monks, formed with the skeletons and bones is partially destroyed. Going out, we find, on the right, the church of

S. Isidoro. — It was founded by the Irish monks (1620); there are paintings by Maratta and Sacchi. In the next Via di Porta Pinciana stands *Villa Malta*, now Bobrinski; where Ludowik I. of Bavaria and William Humboldt dwelt. Beside is the

Porta Pinciana. — On the flank is the celebrated inscription « Give an obole to Belisarius » This gate was erected by Honorius and restored by Belisarius. Coming back on the place Barberini, through via delle Quattro Fontane, we find on the left the handsome

Palazzo Barberini. — Begun by Maderno under Urban VIII., and completed by Bernini. The staircase of himself ascends to the picture Gallery, containing paintings by Raphael, Pomarancio, Correggio, Parmigianino, Guercino, Maratta, Poussin, etc. Guido Reni's portrait of Beatrice Cenci is not authentic. The new sumptuous entrance was completed in 1868 on designs of Francis Azzurri, and the garden is embellished with a statue of Thorwaldsen, by Wolff, erected here, near his studio. In this palace was the Biblioteca Barberina, which contained 60,000 volumes, among which were 10,000 MM. SS. It is reported that in the annexed little villa was the Capitolium vetus, temple of the times of Numa; we think that is stood in the area of the Royal Palace. Going out,

before the palace, we observe the Irish College, by Lewis Poletti. Coming back on the piazza Barberini and turning trough via del Tritone, on the left we see an ancient image of Jesus-Christ, on a middle-age church. On the right, we observe the Church of *S. Maria d'Istria*. Going on, at left, we find the church of the *Angeli Custodi*; and more far the Ministero di Agricoltura, Industria e Commercio, annexed to the

Regia Calcografia. — Establishment founded by pontifical government (Stamperia Camerale) and now maintained by Italian State. It is composed with the best engravers who reproduce the classical works with the burin, and possesses a collection of original coppers, unique in Europe. Following, we find the Sala Dante, now used for the Dante's lecture. On the right, we admire the

Fontana di Trevi. — It is nourished with the Vergine water, which Agrippa conducted into Rome. For eight centuries the water ceased coming into Rome; but Nicholas V., in 1455, charged Leon Battista Alberti to bring the water again. From the word *trivio*, which designed this country, the water was called Trevi. Pius IV. restored the aqueduct and Clement XII. caused the beautiful facade to be erected by Niccolò Salvi. The statue of Ocean is by Bracer, and those of Health and Abundance are by Valli. The two bas-reliefs are by Grossi and Bergondi. In a corner of the place stands the church of

SS. Vincenzo e Anastasio. — Erected by Card. Mazarino, on designs of Martino Longhi. The head in the middle of the facade is the portrait of Maria Mancini, niece of Card. Mazarino. In this church are kept the præcordia of the pontiffs. On the left of the fountain is the church of

S. Maria in Trivio. — Built in VI. century by Belisarius. Gregory XIII. granted it to the ministers of the infirms, and now it belongs to Missionaries of the precious blood. The via Poli leads to via del Bufalo, where is the

Bufalo's palace, upon which we see the monumental inscription to Claudius for the restored aqueduct of the *Acqua Virgo*. The street before the palace leads to the church of

S. Andrea delle Fratte. — It took its name by the kitchen-gardens and vineyards with hedges, which there were until the XVIII. century. Its architecture is by John Guerra, the steeple by Borromini. The facade was accomplished in 1826 by Card. Consalvi, on designs of Pasquale Belli. The two large angels at the sides of the balustrade by Bernini. The frescoes on the vault of the tribune and the dome by Marini; the miraculous picture of the Immaculate, by Carta. There are buried some artists, and the celebrated archaeologist Zoega. Pursuing on the *Piazza di Spagna* we find the

Collegio di Propaganda Fide. — It was founded by Gregory XV. and accomplished by Urban VIII. Its first architect was Bernini and afterwards Borromini. Here youths are received from distant countries, who after having completed a civil and religious education, return to their own country to propagate the Gospel faith. The annexed library and the *Borgia Museum* are very interesting. This college overlooks the

Piazza di Spagna. — It was so called because there are some buildings belonging to the Spanish Court. In the middle is the column of the *Conception*, erected by Pius IX.: the statue was modelled by Obici, and cast by De Rossi under designs by Poletti. At the centre of the square is a fountain built by Bernini. This *piazza* is much frequented by foreigners, as well as the *Baburno* street, where, on the left, is the Greek church of *S. Anastasio* and the *English Church* erected by Walpole. The next *via Margutta* is frequented by foreign artists, and there is the International artistic Club. The great flight of steps leads to the

Church of S. Trinità dei Monti. — It was built by order of Charles VIII. of France and sacred by Sixtus V. in 1585. Left abandoned many a years, was restored by

Louis XVIII. We admire some frescoes by del Vaga, Romano, Zuccari and Daniele da Volterra. On the frescoes of the Assumption is believed to find the portrait of Michelangelo. The *via Sistina* where is the house of celebrated painters Zuccari brothers, leads to the church of

S. Giuseppe a Capo le Case. — Erected in 1598 by a spanish singer of the Papal Chapel. The head altar is by *Domenichino*. Annexed is the

Museo Industriale. — There is a rich collection of the italian arts of different epochs. Following *Via Gregoriana* at the N. 30 we find the hous of celebrated painter Salvator Rosa, who died there on March 25th 1673. The trees flanked avenue leads to the

Academy of France. — This palace was built in 1540 by Card. Ricci, under designs of Lippi, and was embellished by Card. Medici who bought it. Therefore it is called

Villa Medici. — Here Galileo was imprisoned. It the XVIII. century France bought this villa and there is now the Accademia founded in 1666 by Louis XIV. On the left is the public garden

Pincio. — This ground, belonging perhaps to the family of the *Pinci*, was formerly a vineyard. In 1811 the french gouvernement transformed it in a public garden, under the direction of Arch. Valadier. A splendid panorama is to be seen there. We can admire many statues which flank the *viali*. Truly remarkable the group of Cairoli brothers, by celebrated sculptor Rosa and an egyptian obelisk, which served as a monument to Antinoo. Under the arcades is the statue of Victor Emanuel II. given to Rome by the prince Doria, first Mayor of the city. Coming down from the Pincio we arrive to the

Piazza del Popolo. — In the middle of it is the egyptian obelisk of Ramses II, brought to Rome by Au-

gustus. That obelisk was formerly at the Circus Maximus; Sixtus V. ordered the transference of it in this square, which was arranged by Arch. Valadier. The marble group on the fountain represent Rome among the Tiber and Aniene; and Neptune with the *Tritoni*: they are Ceccarini. The statue *Primavera* (Spring) is by Guaccarini, the *Estate* (Summer) by Labourer son, *Autunno*, by Stocchi and *Inverno* (Winter) by Baini. Two churches are at the bottom of the *piazza*. That one on the corner of Via Ripetta is

S. Maria dei Miracoli's. — It was erected in the XVI. century. The church was begun under Alexander VII. by Rainaldi; but Ch. Fontana changed the cupola. The other church on the corner of via del Babuino is

S. Maria di Monte Santo's. — This church was begun in 1662 under Alexander VII. and finished under Card. Gastaldi by Arch. Rainaldi. A picture by G. Reni (the dying Jesus) is to be admired. The frescoes in the vestry are by Baciccio. Going toward the gate, at the right, we find the church of

S. Maria del Popolo. — It was built by Paschalis II. towards the 1099 near the sepulchre of Nero, buried on the *collis hortorum* (Pincio), and was restored by Sixtus IV. in 1447. The octagon cupola is the first erected in Rome. The Venuti chapel keeps still its former model; there are frescoes by Pinturicchio and the tomb of Card. De Castro is perhaps by Sangallo. The second chapel, of the Cibo family is adorned with sixteen chorinthian columns. The third chapel was erected by Sixtus IV. The angels of the fourth chapel are by Bernini. The ancient *Madonna*, on the head altar is said to be of S. Luke. The frescoes on the roof are by Pinturicchio, and the chorus is by the famous Brabante.

Near the little door is the sepulchre of the painter Ghisleri, erected by himself: on the superior part is his portrait. In the sacresty is the famous tabernacle of Alexandre VI. In the annexed convent dwelt Lutero, when he came in Rome, in 1510. At the left of the church is the gate called

Porta del Popolo. — It is on the side where stood the ancient *Porta Flaminia*, and was erected under Pius IV. and decorated by the Vignola under designs of Michelangelo. The statues of St. Peter and Paul are by Mochi. The interior was decorated by Bernini in 1655, when Christine of Sweeden came to Rome. Near that gate is the

Villa Umberto I. formerly Borghese. — This very large and beautiful garden is extended from the gate called Pinciana to the Salaria one. It was founded by Card. Scipione Borghese, under designs of Vasanzio called the *Fiammingo* (XVI. cent.) Afterwards was enlarged by the prince Marcantonio Borghese and then by Don Camillo, brother-in-law of Napoleon I. The large drive leads to the lake of Esculapio and to the little temple of Diana. Then we arrive to the large hyppodrome, where is an imitation of an ancient temple and some copies of the country-house of *Erode Attico*. On the left of the fountain of the *Cavalli Marini* (horses of sea) is the

Palazzo della Villa Borghese. — Erected by Card. Borghese with designs of Vasanzio. There was the celebrated collection of antiquities bought by the french government. The portic is adorned with bas-relief which belonged to the arch of Claudius. In the hall is the mosaic discovered in 1835 representing a gladiator fight. At the first room we admire the statue of Juno; in the second that of *Ercole*; in the third, *Apollo*; in the fourth a collection of marbles; in the fifth a sleeping *ermaphrodite*; in the sixth, *Leda*; in the seventh, *Isis*; in the eighth a dancing *phauno* by Thorwaldsen. At the second floor we can see the statue of *Venus*, by celebrated Canova. In this palace was transferred the rich collection of Borghese family; and we admire painting by Botticelli, Peruzzi, Caracci, Dolci, Domenichino, Caravaggio, Tiziano, Guercino, Veronese, Van-Dick, Pinturicchio etc. There is also the *Deposizione* by Raphael. This villa was the rendez-vous of the roman people in the October month. Since the 1849 there was a restaurant and a coffee-house. The *Casino* near Piazza di

Siena is a very interesting building: in that square Raffaello is to be said to be accustomed to take a little rest after his workings at the Vatican. Now the villa belongs to the Municipality of Rome which bough it for three millions liras. Free ontrance, every day.



II.

From the Villa Umberto to the Velabrum.

On our coming back from Porta del Popolo and taking the Via di Ripetta, at the right we meet the palace of the

Royal Institute of Fine Arts. — It is a large building, in the shape of a horse-shoe and was erected by Camporese under Gregory XVI. The annexed schools were depending from the Academy of S. Luke. There is an important collection of *gessi* (plasters). Near the said Institute, at the Vicolo S. Giacomo, is the studio of celebrated Canova. Further on for via dei Pontefici at the Corea palace we admire the remains of the

Mausoleum of Augustus. — It was erected in 27 B. C. and destined for burial place of Augustus family. Herein were buried Marcellus, nephew of Augustus, Agrippa, Octavius, Drusus, Germanicus and Claudius. In the X century it was called *Mons Augustus*, and on its

top a small church to St. Michael was built. There was burnt the corpse of Cola di Rienzo. Coming back in via di Ripetta at the left stands the church of

S. Rocco e Martino. — Built in 1657 by G. A. De Rossi, and the façade was decorated in 1832 by Valadier. There are painting of Peruzzi, Baciccio, Gagliardi and Scaccioni. The head *altare* was erected in the XVII. century by Card. Barberini. Near this church was the beautiful

Harbour of Ripetta. — It was constructed by Clement XI. with drawings of A. Specchi, and was demolished in order to build an iron bridge, substituted by Ca-vour bridge. Vis - a - vis stands the Church of

S. Girolamo degli Schiavoni. — In ancient time there was a small church dedicated to S. Marino and granted by Nicolas V. to some illirians. Sixtus V. enlarged it under drawings of Longhi and Fontana. There are paintings of Gagliardi, Paglia and Wang. On the left the street leads to the

Palazzo Borghese. — It was begun in 1590 by Longhi *il Vecchio* and finished under Paul V. by Flaminio Ponzio. The court - yard is sorrounded by a portic with 96 granite column. On the groundfloor is the Sangiorgi Gallery. Coming out from palazzo Borghese through via *del Clementino* we arrive at Piazza Cardelli, were is the Galitzin palace. The via Campana leads to the church of

S. Ivo. — Had a shape of a basilica, but was made smaller and rebuilt by arch. Carimini. Turning on the right we arrive to Piazza Nicosia and then through via Monte Brianzo we see a tower of the middle age. On the left of the church of S. Lucia is the Umberto bridge. At the end of said via Monte Brianzo is the *Locanda dell'Orso*, where is said to have dwelt Dante in 1300. Coming back to Piazza Borghese, through via della Lupa and via dei Prefetti we reach the

Palazzo Firenze. — Before the 1859 there dwelt the

ambassador of Tuscany. The lodge is adorned with frescoes by Primaticcio. There is the Ministry of Justice. Near this palace is the Metastasio theatre. The via Valdina leads to the church of

S. Maria in Campo Marzio. — It was built with the annexed monastery in VII. century. There was discovered in 1874 some frescoes of the XI. century (Perugino) and XIV. one. From the *Nuova Pescheria* we go to the church of

S. Maria Maddalena. — Was erected by Carlo Quadri, the façade is by Sardi. It is rich of marbles: the statue of S. Camillo is by Costanzi the picture under the roof is by Conca. The beautiful organ is by the german John Corrado. Through via delle Colonnette we meet the *palazzo Capranica*, and on the square is the church of

S. Maria in Aquiro. — It was rebuilt by Francesco da Volterra in 1590, and the façade, erected in 1774, is by Giuseppe Camporese. It was restored in 1867; the frescoes are work of Cesare Mariani. The *abside* and the head altar are by Carimini. In the chapel there are three pictures by Gherardo delle Notti. The name *Aquiro* it is likely to be derived from *Equiria*, a special horse-race, which took place there in ancient time to honour Mars. Going on toward the right hand, we arrive to the

Piazza del Pantheon. — In this place were found two basalt-lions, which are to be admired at the Egyptian Museum at the Vatican. The beautiful fountain in the centre was erected for order of Gregory XIII. by Oronio Longhi. Upper the fountain is a granite obelisk. The square takes its name by the splendid temple of the

Pantheon. — Built by Agrirpa in 27 B. C. and dedicated to Jupiter in memory of the victory of Augustus against Antony. On the *prtico* by Minister Baccelli was restored the inscription M. AGRIPPA. L. F. COS. TERTIUM. FECIT. The name *Pantheon* is mentioned in the Acts of the Arvali brothers. in 59 A. C. All the pagan

deities which was there were carried away. The architect of this majestic monument is said to be Valerio d'Ostia; it has 16 granite columns and was restored by Diomitianus. In 391 it was shut, in 608 it was granted to Boniface IV. by Foca. From the VIII. to XIV. century it was damaged and in 1087 it was transformed in a fortress by antipope Ghibertus. Urban VIII. restored it in 1632, but he took away the beams and nails, what caused celebrated Pasquino to say: *Quod non facerunt barbari facerunt Barberini*. The following popes restored the Pantheon from the injures, specially Pius XI. In 1874 began the interesting excavativus around it. In this temple are buried Raffaello, Baldassare Peruzzi, Zuccari, Caracci. In 1878 was buried there King Victor Emanuel in a tomb after designs of the architect Manfredi. In 1900 the mortal remain of King Humbert was brought there. Turning on the left, we can observe at the back of the Temple the remains of the

Terme di Agrippa — There we can observe some carinthian columns and a great hall, which is believed to be the *frigidarium* of the Terme - The latters vere extended from the Pantheon to the Corso Vittorio Emanuele, and from Via Argentina to Piazza del Gesù. It seems that at the Arco della Ciambella was the *Iacomicum* and the tepidarium is believed to be at the ecclae-siastic Academy. There is the

Piazza della Minerva — The palace of the Accademia Ecclesiastica is before the Church of Santa Chiara on the left in the Ministry of the Public Instruction and on the right the Hôtel Minerva. The elephant under the egyptian obelisk was sculpted by Ercole Ferrato under Alexander VII. It belonged to King Hofries, contemporary of Nebucadnezar of the 25th. dinastg (570 B.C.) and eves found in 1665 in the garden of te Convent. Now we can visit the Charch of

S. Maria sopra Minerva — It was founded on the remains of Minerva Calcidica, the statue of which is now at the Vatican Museum. Since the VIII century there was a Basilians monastery with a small church

said of *S. Maria in Minervium*; in 1820 it was restored in gothic style by the Dominicans Fra Sisto and Fra Ristori the architects of S. Maria Novelle of Floreuce. Then it was enlarged by Card. A. Barberini and Card. Borghese there added the two organs. The latest restoration was made by Girolamo Bianchedi from 1849 to 1854. It is the richest for painting of sculptures of the XIV and XVI century. We can admire works of Bandinelli, Bigio, Lippo and Giovanni da Fiesole. In the church is the corpse of Sanba Caterina da Siena. The glasses of the windows are of Bertini of Milan under designs of Riccardi. In the seventh chapel, on the left, are two nice sepulchral monuments. The wooden Crocifisso is attributed to Giotto. In the Chapel of the Rosary is the monument of Card. Capranica (VX cent.) The statue on the left of the high altar is the famous *Christ* by Michelangelo (1521), in the tribune stand the great monumento of Leo X. and Clemens VII by Bandinelli. Near the vestry in the sepulchral monument of Fra Giovanni Angelico da Fiesole celebrated painter of XV century. In the Chapel of S. Domenico is buried Benedict XIII. In the Chapel of S. Giacomo is the splendid marble monument by Tenerani, sculpted by order of Duke Giulio Lante (1848), and his wife Donna Caterina Colonna. The *Angel of the last judgement* is the most magnificent work of the said sculptor. There are yet the tums of Card. Bembo, Magalotti, (1602), Fabretti, archeologist of XVII cent.. Card. Tebaldi (1442) Tornabuoni related of Medicis. Neroni etc. In this church took place the *conclave* for the electiou of Eugene VI (1431) and Nicolaus V (1447). The via dei Cestari leads to the

Chiesa delle Stimmate — It was built in 1594 and renewed in the XVIII century with designs of Antonio Canevari. Truly remarkable the Flagellation of Jesus by Benefiale, the painting of SS. Quaranta by Brandi and High Altar by Trevisani. There is buried Anna Francesca Prosperi-Buzzi, mother of Pope Leo XIII. Facing the Church is the Strozzi palace, restored by Maderno. Near Church is the Marescotti palace, where dwelt Massimiliano I king of the Mexico. At the end of the via Cestari

coming back toward place of the Minerva, on the left stands the Church of

S. Chiara — It was rebuilt on remains of the one which was destroyed in 1855 and granted Congregation was restored by arch. Saint Père and De Santis. It was dedicated to the Virgin of the Victory and Santa Chiara. It is connected to the French seminary. Facing stand the *Rossini Theatre*, now Desclée booksellery. Following via della Rotonda and turning on the left we find via Palombella where (N. 4) every Sunday, at three o'clock from November to May, archaeological readings take place by the care of the *Istituto Romano per l'istruzione popolare gratuita* founded in 1878 by Prof. Francesco Sabatini, author of this book. Going

S. Eustachio — It existed at the time of Gregory I. The bust of the ancient it has but the belfry of IX century. In the XVIII century it was restored by Antonio Canestrari, its nice porphyry vessel contains the relics of the Saint; the picture on the high altar is by Francesco Fernandi. In the portico are the tombs of Giraud (1834) Francesco Cecilia, captain of pontifical soldiers, and Prof. De Angelis. Before the Church is the *Palazzo Lante* by Sansovino; in the courtyard of which is the statue of Inus and Bacchus. On the piazza S. Eustachio is the *palazzo Baccherani* by Giulio Romano and near in the *Teatro Valle* renewed in 1823 by Valadier. In that theatre signor Cossa obtained many a success. Coming back on via Canestrari and turning to the left we find the palace of the

Università — It was begun by Leo X after designs of Michelangelo, then enlarged by Sixtus V with the work of Giacomo della Porta. Under Urban VIII arch. Borromini erected the third floor and Alexander VII added the chapel in the shape of a bee (coat-of-arm of Urban VIII), and the strange cupole. This University was called *Sapienza*, from the motto on the principal entrance: *Initium sapientiae est timor Domini*. Annexed to the University is the Alexandrine library, erected by Alexander VII and enlarged by Leo XII. Going on we find

Palazzo Madama — Took this name because there dwelt Margaret Farnese of Parma, daughter of Charles V. There dwelt also Caterina Medicis, who ordered to Paul Marrucelli to decorate it after designs of Cigoli. The side overlooking via de' Staderari was restored by care of the Senate. Pape Benedict XVI. installed there his government. In 1852 became residence of the Minister of Finances, and from 1870 the sittings of the Senate of the Kingdom are held there. There stood the Terme of Nerone and Alessandro Severo. Actually, this vicinity is the most ancient small church of *S. Salvatore in Thermis*. Two ancient towers of the Crescenzi are still to be seen there. Facing the apposite side is the

Palazzo Giustiniani — It was built by arch Giovanni Fontana. It was one of the richest palace in Rome but now it is deprived of its ancient sculptures and pictures. A great many of them are kept at the museum of Berlin. Overlooking the next *piazza S. Luigi dei Francesi*. is the *palazzo Patrizi* of Marquis Naro Patrizi, who has an important library. Much interesting the middle age collection of Don Francesco Patrizi. Facing the Patrizi palace stand the church of

S. Luigi dei Francesi — It was erected in 1859 by the french nation under designs of Giacomo della Porta. In 1750 it was decorated with marbles by Derizet. The statues on the front were sculpted by M. Lestache. The chapel of S. Cecilia has some frescoes by Domenichino, a copy by Reni and the beautiful picture of the high altar by Francesco Bassano. There are the sepulchres of Natale Saliceto, professor. (1789); Luigia Guillemín; Nicolò Didier Bognet, painter, (1839); G. B. d'Agincourt, archæologist, (1814); Giuseppe Visco, surgeon, (1830); marquis De La Tour Manburg, ambassador, marquis De Grange d'Arquian, Maria Cosimira's father, wife of Sobieski (John III King of Poland); general Pimodan who died at Castelfidardo, captain of the papal troops 1860; Card. De Bernis, Madam Montmorin; Claudio Gelée, said the *Lorenese*; B. Lasagni, who was President at the Court of Cassation in Paris (1857); Federik Bastiat, great economist and a sarcophagus which remembers the french

died at the Rome siege in 1849. Entering via della Scrofa on the left we admire the *Methodist Church*, erected in 1872 by an english architect. Turning the palace of Card. Vicario of His Holiness, the street leads to the church of

S. Agostino — It was founded by Card. Estonteville and built by arche. James of Pietrasanta (1479-1481). Was restored by arch. Vanvitelli and newly decorated in 1855 and 1860. The facade is of renaissance style and was constructed with the travertin stones of the Colosseum. The cupola is the first erected in Rome on the style of that one of Brunelleschi in Florence. There are frescoes by Gagliardi; the « prophet Isaia » at the third pillar is by Raphael (1512) the picture of S. Agostino is by Guercino. The high altar was constructed by Bernini and the « Madonna » was brought from Constantinople after Turkish invasion. The magnificent group of Virgin Mary with the Son is a precious work by celebrated Sansovino (1400). She Madonna del Parto is by James Sansovino. There are buried: Marliani, archæologist, Card. De Naris, and P. Angelo Roccca, founder of the Angelica library. Coming out from the Church on the right are the offices of the H. Holiness Vicarage and on the left the

Angelica Library — Founded by P Angelo agostinian monk. It contain about 90.000 volumos and 3.000 M.M. S.S. In this library Ferdinand Gregorovis found the most important documents for his *Rome's middle age history*. Turning on the left by via della Scrofa and then via dei Portoghese we find the

Ministero della Marina — Ancient convent of the Agostinian monks (on the door is written *Cænobium*); then barrack of zouavi of the Pape. In 1870 was arranged for the offices of the Navy Office. In the courtyard is the tumb of Piccolomini family (1477) and two artistic sepulchres, of Bishops Ottaviano Furnacis and Giovanni Giacomo Sclofenato (1497). Facing the Minister is the church of

S. Antonino dei Portoghesi — Built in the first half of XVII century by the support of the King of Portugal and under designs of Martino Longhi. It was restored in 1868 by Cesar Mariani. The picture representing St. Elizabeth. Queen of Portugal, is by Lanis Agricola; the wen is in fine marle. There is a connecting hospice for destitute and poor portuguese pilgrims. Coming out from church, the we see on the left the celebrated

Torre della Scimia — It belonged to Frangipani fa-family and in XII cent. was granted to the Scapucci's. It is reported that a monkey took away a little boy and then brought it at home again, without any hurting. For such prodigy a statue dedicated to the Virgin was erected. Therefore the tower is said of « the monkey. » Near via dei Pianellari we meet the church of

S. Apollinare — Erected in 772 by Adrianus I. on the remain of a temple of Apollo. Julius III granted it to St. Ignatius for the Austro - Ungarian college. Rebuilt by order of Benedict XIV after designs of Fuga, who added a vestibule, transformed in a chapel where a picture of the Madonna by Perugino is to be admired. The picture on the high altar is by Gennari; the statue of S. Francesco Saverio by Le Gros and the « St. Ignatius » by Marchionni. The roof was painted by jesuit Don Pozzi. Annexed is the

Seminario Romano — It was founded by Pius IV 1665 and St. Charles Borromeo transferred there the episcopal seminary. There are classical and technical schools and a high cours of Literature. Turning for Via delle Cinque Lune we observe the palace Peruzzi of Bramante style (sec. XVI). The facing palace was the dwelling of Pius II. (Piccolomini). Coming back for via S. Apollinare we find the *palazzo Attemps* erected by drawings of Peruzzi and restored by Longhi. In a chapel is kept the body of S. Anicetus, pope, died in 168. It was the ancient residence of Arcadia Academy; now there is the Spanish College; on the ground-floor is the elegant hall of the *Filodrammatica Romana*. The courtyard and staircase

are adorned with ancient statues. Following the first street on the left we find the

Torre Sanguigna — Was built by a patrician family (Ghibelin) called Sanguigni, in the XIII century. St. Ignatius of Lojola and Benvenuto Cellini dwelt there. Prosecuting through Piazza Fiammetta, by the name of Cæsar Borgia's lover, we find the Sacripante palace by Ammannati. On the near Piazza Lancellotti is the very ancient church of S. Simeone. Continuing for the « Maschera d'oro, » at the left, (n. 7) on the front of a house we can see a picture by Caravaggio representing the fable of Niobe. Going on we find the *palazzo Lancellotti* with a portico, by Domenichino, there are some sculptures (Mercurio, Diana ecc.). In a hall is a reproduction of the Discobulus by Mirone. The said palace was shut, as mourning sign, since the September 20 th 1870. Entering via dei Coronari we find the little door of the Church of

S. Salvatore in Lauro — Built in 1430 by Card. Orsino and took its name *in lauro* by the trees of laurel, which were planted near the portic of Europe. Destroyed by fire in XVII century was rebuilt by Octavius Mascherini. Afterwards the church was granted by Clement X to a catholic association of the Marches, which erected the cupola and called it of the Madonna di Loreto. It was restaured in 1862; the present facade is by Camillo Guglielmetti, and the basrelief by Rinaldi. In the chapel a picture, by Pietro da Cortona, the Nativity, is to be admired. The statue of the Virgin is like to the one adored at Loreto. The cloister is in Renaissance style; in the dining - room a monument of Eugene IV is worth to be seen (1447). Coming in again in via dei Coronari we observe the Church of *SS. Simeone e Giuda*, said also S. Maria in Monte Giordano. At the corner of vicolo del *Micio Domitio* is an ancient picture renewed by Albert Serra in XVI, called *imago pontis*. At the left (n. 124) is a house where Raffaello dwelt and Charles Maratta ordered a portrait of Raphaël to be painted on the front. Turning at the right, trough via S. Spirito we find the

palazzo Ciciaporci, now Lenni (n. 12) with architectures by Julius Romano. Going on we see the church of

SS. Celso e Giuliano — It is erected just on the place where the celebrated statue of the « Ermaphodite » was found and where Laurence Colonna was killed by Orsini and Santacroce after the death of Pius IV (1484). In the middle age the front was overlooking the S. Angelo bridge, where now is the evangelical Church. It was restored in 1868; the picture on the high altar is by Battoni, fellow-pupil of Mengs. Coming back we meet the *palazzo Niccolini*, now Amici admirable work of Sansovino. Further on is the palace of the *Banco di Santo Spirito*, built after designs of Sangallo. In the near via *Banchi Nuovi*, we observe the small church of S. Giuliano, said at the time of Leon X, of S. Angelo in Macerello. When we arrived at *Piazza dell'orologio* (of the Chiesa Nuova), taking the first street on the left, we see, at the bottom, the old palace called

Monte Giordano — In the XII was called *Johannis de Rancionibus* mount and Giordano Orsini called it with the new name. In the XVII century was purchased by Gabrielli family and in the XVIII was restored under Rust's designs. But it has many middle age remains. The *August tower* is worth to be seen, in the courtyard. It belongs now to Count Taverna. It is believed that the hill is artificial; other people say the mount was formed with the remains of the Statilius Tauro amphitheatre, erected in 29 B. C. Coming back on the piazza dell'Orologio, through via Filippini we find the church of

S. Maria in Vallicella — It was erected by St. Gregory I. In 1575 Gregory XIII. granted it to St. Philip Neri who ordered arch. Longhi to rebuild it. The facade is by Rughesi. The new temple was called *Chiesa Nuova* and consecrated in 1559. The frescoes and pictures are by Peter da Cortona. The high altar has four red-marble columns and three pictures by Rubens (1608). At the left in the chapel were buried St. Philip; it is rich with marbles and precious stones, and a mosaic after the original by Guido Reni. In the sacristy, built

by Marnielli, is a statue of St. Philip by Algardi. The adjoining Oratory, built by Borromini, is now the seat of the Law Court. Near it is the *Vallicelliana Library* with many precious MM. SS. (Bosio, Muratori ecc.) It is the residence of the *R. Società Romana di Storia Patrie*. Passing through Via del Corallo we arrive at Piazza del Fico, where turning at the right stands the church of

S. Maria della Pace — Erected under Sixtus IV by Pontelli in memory of the peace made after the Pazzi's conspiracy. In this space, in most ancient times were a church called *S. Andrea Acquaricaris*. It was restored by Pietro da Cortona, under Alexander VII. On the arch of Chigi Chapel is the most celebrated fresco *the Sibyls*, by Raphael. The second chapel is by Michelangelo. In the Christ chapel is a marvellous tabernacle of the XV century. In the chapel at the bosom is the portico of Ferdinand Ponzetti, founder of the said chapel. The adjoining cloister is one of the first work of Bramante. It belonged to the priest said *Lateranensi*, but Leo XII granted it to a teaching association. The little street at the left, coming out from the church, leads to the small church of *S. Nicola dei Lorenesi* erected in 1656; the travertine stone are said to be of Domitian epoch. Nearly facing it is the church of

S. Maria dell'Anima — It took its name from a marble group representing the Virgin called for assistance by two souls of the Purgatory. It was built by Giovan Pietro Fiammingo in 1440 and restored in 1514. The façade in by Sangallo and the interior is of gothic style modified by renaissance one. Lodovico Seitz painted the vault. The first chapel has a little monument with excellent carvings of the XV century; truly remarkable the sepulchre of Cardinal Walter Slusinse and Adrian Uryburg. The picture on the high altar is a precious work by Giulio Romano; there is the monument to Hadrian VI after designs of Peruzzi. The belfry, one of the most beautiful in Rome, is perhaps after designs of Bramante. It is the national church of the germans and belongs to Austria. The annexed house is an hospice for poor ger

mans; and there is too the Gregoriam College. Coming from Piazza della Pace to Piazza Montevercchio, we can see here the *palazzetti* (small palaces) of the XV century. The via dell'Anima leads to via Tor Millina, where we can observe the

Torre Millina — This tower, constructed in the XIII century, belonged to the noble family Millini: it stands on the *stadium* of Domitian. The sepulchre of this family is to be admired in Santa Maria del Popolo. Through via dell'Anima we arrive to the

Circo Agonale or Piazza Navona. — It occupies the large area of the ancient circus of Domitian. Its name derives from *nagone*, t. i. *in agone* (fight). In the XV century was surrounded with gardens; one house of that epoch is on the left corner of Via dei Lorenesi. In 1477 the market was transferred there. Among the feasts which took place in that place, is to be remembered that one for the election of Pope Paul III. Gregory XIII decorated it with the two fountains at the extremity, and Innocent X ordered Bernini the statue said the *moro* (black man), which is at the southern side. The fountain in the middle of the place was executed by Bernini under Innocent X. The obelisk, found out near Cecilia Metella is said to be of the Domitian time. The four statues represent the Ganges by Adam, the Nile by Faucelli, the Rio de la Plata by Baratta and the Danube by Lombardo. The other fountain on the northern side was decorated in 1878; the statue represents a man fighting against a sea monster, work of Della Bitta; the sirens and genius are by Zappalà. Opposite the centre of the place, stands the church of

S. Agnese — It was erected just on the place where St. Agnes was exposed to the public derision; the Pamphily family re-built it in XVII century. The interior and cupola are by Rainaldi and his son; the belfry and the façade is by Borromini. This church is rich with marbles: the sepulchre of Innocent X. by Maini is to be seen. In the underground church is the spot where St. Agnes suffered martyrdom. Besides the church is the

Palace of the Doria Pamphily, built by Rainaldi in 1650 by order of Innocent X; the vault of the saloon was painted by Pietro da Cortona. There are paintings by Romanelli, Passino and Allegrini. Opposite S. Agnes' is the church of

S. Giacomo degli Spagnoli — The first church built in Rome after the return of the Popes from Avignone, under Nicholas V., by Sangallo. The front is be admired for its engravings. When the church was restored it was called of the « Sacro Cuore ». Proceeding through via della Cuccagna we observe the *palazzo Lancellotti* by Pirro Ligorio, and not far from it the

Palazzo Braschi — It was erected by order of Pius VI (Braschi) toward the end of the XVII century after designs of arch. Cosimo Morelli. The great staircase is decorated with marbles and ancient statues. It is one of the nicest in Rome. Italian government bought this palace for the offices of the Ministry of the Interior. At the end of Via della Cuccagna is the church of

S. Pantaleo — It was erected in 1216 under Onorius III and officiated by english priests. Gregory XV granted it to St. Joseph Calasanzio (1621) founder of the *Scuole Pie* (popular schools). It was rebuilt after designs of Giov. Ant. De Rossi; the front is by Valadier. Under the high altar is the porphyry urn of St. Pantaleus; and in the sacresty we can see a memory of Laudamia, daughter of Giovanni Brancalione, one of the 13 champions of the memorable challenge of Barletta. On the square is the bronze statue of Marco Minghetti; by sculptor Lio Gangeri. Facing is the

Piccola Farnesina — A palace by Anthony Sangallo (junior) of the XVI cent. It belonged to the Farnesi's, and therefore it was called *Farnesina*. It is destined to museum of the renaissance. Turning at left we find the

Palazzo della Cancelleria — It was constructed in 1495 for order of Card. Raphael Riario, nephew of Sixtus IV under the direction of arch. Bramante, In 1517 having

the Riario's taken part to a conspiracy against Petrucci, the palace was confiscated by the Apostolical Chamber, and Clement IV transferred there the Pontifical Chancery. At the time of Napoleon there was the Imperial Court; from 1848 to 1849 sittings of the Chamber of the Deputies took place there; and those one of the Roman Republic too. On the first steps of the staircaise, Minister Pellegrino Rossi was killed on November 15th. 1848. In the interior we can observe some frescoes by Vasari and Pierin Del Vaga. Connecting is the church of

S. Lorenzo in Damaso — Built by Damasus I in 370 near Pompey's Theatre. Rebuilt, for order of Card. Riario, by architect Bramante. It was damaged during the french government, and it was restored, in 1820, by Valadier. There are pictures by Zuccari. At the right wing we see the tumb of Minister P. Rossi, above mentioned, by Tenerani. At the left is the sepulchre of Annibal Caro, a writer, and Sadoletto. Going along the Corso Vittorio Emanuele we arrive to the

Palazzo Sora — Erected for order of Card. Fieschi in 1515 and bought by Boncompagni, Dukes of Sora. First it was a barrack, and there there had their towers the Savelli's. Proceeding on we find the place called Sforza Cesarini, in the middle of which is a monument to Terenzio Mamiani, a statesman. The palace Cesarini is an estimate work of Pio Piacentini. Coming back and turning to Via Pasquino we arrive to the homonymous place, which takes its name from

Pasquino — It is a fragment of an ancient marble group representing Ajaces defending Achilles, and according to other historian, Menelaus defending the body of Patroclus. An ancient copy of it is at the Loggia dei Lanzi in Florence. It was discovered near via Papale on the beginning of the XV century, and placed there only in 1791. Near it a tailor, by name Pasquino, had its shop. This strange man used to hurl satires againts every order of citizen. The answers were affixed to the above mentioned group, and all these satires were called *Pasquillorum*. On this square is the *Chiesa degli Agonizzanti*

(dyings) erected in the XVI century and renewed by Bonoli in 1862. Proceeding on through Via del Governo Vecchio (anciently called *via Papale*) we observe on the right the church of *S. Tomaso in Parione*, most ancient, and already called *Trinità degli Scozzesi* (Trinity of the Scotch). More on we find the

Palazzo del Governo Vecchio — Erected in 1475 by Card. Nardini for school purpose; There was the residence of the Rome's Governor. It is of renaissance style. Vis-à-vis stands the palace Turci, one of the first work by Bramante (1500). Going on through the Corso Vittorio Emanuele we meet the

Palazzetto Massimo — It was constructed by Peruzzi. There Corrad Schweinhein and Arnolf Pannartz in 1467 founded the second printing office in Italy. Connected to it is the large

Palazzo Massimo — It is a wonderful work of the Renaissance. The façade follows the curve of the street: the portic and courtyard are wonderful indeed. At the saloon of the first floor is an ornament by Daniele da Volterra; at the second is the room of Paul Massimo, trasformed in a chapel after the miracle of S. Philip Neri, who re-called in life the said young man Paul. It is opened to the public on march 16th. Facing, on the corner of Via del Paradiso, is the

Palazzo Maggiorani, già Lovatti — It is said to be built after designs of Leon Battista Alberti; the original part of this palace is overlooking the vicolo dei Bovari. Going on we meet at the left, the church of

S. Andrea della Valle — It was built in 1591 after designs of Paolo Olivieri. The chorus and the cupola are by Maderno; the façade is by Rainaldi. The second chapel (*Strozzi*) was constructed after Michelangelo's designs; there is a monument to Father A. Ventura speaker and philosopher. The Four Evangelist is a wonderful work of Domenichino. At the end of the nave, on the left: sepulchres of Pius II by Nicola della Guardia and Pier

Paolo da Todi, and the monument of Pius III by Giovanni and Bastiano di Francesco. There is too the tomb of Mons. Giovanni Della Casa. In this church is to be admired the magnificent manger, constructed by expenses of Prince Torlonia. On the little square stands the statue of celebrated Nicola Spedalieri. Facing the church is the Palazzo Capranica, by Sangallo, and the palace of the Card. Andrea Della Valle by Lorenzetto. Vis-à-vis we see the

Palazzo Vidoni — Erected for the Schinchinelli's, passed from that family to the Caffarelli's then to the Stoppani's and Vidoni's; now it belong to the Giustini-Bandini's. The facade is probably work of Raphael; the other facade on the Corso Vittorio Emanuele is by Settini. On the staircase is the statue of *Abate Luigi*, found at the Pompeo's theatre. This statue took this name because the head of the statue resembled to the face of Abate Luigi, a sacristan of the near church (Sudario) and celebrated as well as Pasquino for his ridiculous speeches. In a hall are the remains of the *Fasti sacri* by Verrio Flacco and found out at Præneste (Palestrina) by Card. Stoppani (XVIII. cent.) Through Via del Sudario is the homonymous church, belonging to the Piemontese's and adorned by expenses of King Victor Emanuele II. with nice frescoes by Cesare Maccari. The other church is of S. Girolamo. Going on, at the right, we meet the

Teatro Argentina — It was erected in 1732 for order of Duke Sforza Cesarini, after designs of Marquis Gerolamo Theodoli, and took its name from the near palace belonging to Card. Cesarini, Bishop of Argentine. The remains of the tower are to be seen in the courtyard of the palazzo at Via Monte della Farina, where Cæsar was killed. In 1830 it was restored by Holl, who constructed the vestibule. The drawings are by Camporese. In 1878 was newly decorated by Hezzock. It is the largest theatre in Rome. Coming out from the theatre, at the right we meet the monument to Pietro Cossa. The near Via Florida leads to the Church of

S. Nicola dei Cesarini — It stands from the X century, but in the XVIII one was re-built, and there was

an ancient temple, near the Circus Flamini — It is believed that there was the temple of Ercole Custode or the Venus one (Mirabilia). Through the Arco dei Ginasi we meet the Caetani palace, by Ammannati. Not far are the ruins of the

Circo Flaminio — It was built by Consul C. Flamini, who died at the Trasimeno battle, and occupied the surface from Piazza Paganica till Piazza Araceli. In the middle age was called *castellum aureum*. In that place was the *colonna bellica* (column of the war), so called because consuls and emperors threw against it a shaft in the occasion of a new war. In the courtyard of Palazzo Longhi, at Piazza Paganica, some remains of the Circus are to be seen. Turning through Via S. Caterina, we arrive at the

Palazzo Mattei — It was built for order of Duke Asdrubale Mattei, after designs of Maderno; in the courtyard are many statues, and bas-reliefs. At the first floor we can admire some frescoes by Pomarancio, Domenichino and Pietro da Cortona. Following, at the right, Via dei Falegnami we find the nice fountain, said of the *Tartarughe* (tortoises) by James della Porta. The four statues were cast by Taddeo Landini, after designs, it is believed, of Raphael. Facing the Mattei palace stands the Costaguti one (1590) built by Carlo Lombardo. There are some frescoes of the XVII century (Domenichino, Guercino etc.) On the right is the Church of *S. Ambrogio* della Massima. Facing the said palace is also the church of

S. Caterina dei Funari — Built in the XII. century and was called *Domina Rosa*. Rebuilt for order of Card. Cusi in 1564 after designs of James della Porta. There are paintings by Zuccari. The two pictures *Santa Margherita* and *Crowning of the Virgin* are by Caracci. The street at the left leads to the church of

S. Maria in Campitelli — It was rebuilt toward the 1685 after designs of Charles Rainaldi by support of the Roman people. It stands in the place called formerly

(XIII century) *Campitelli*. It is also called *S. Maria in Portico* from the name of the very ancient Portic of Galla, near the *forum romanum magnum*, and not, as it is wrongly thought, by the Portic of Octavia. The image of the Virgin is of enamel and gold: it is very ancient, perhaps of the epoch of Galla Patrizia, Simmaco's daughter. In the right side-aisle is the monument to Card. Pacca (1844), work of the Pettrich. The high altar was built in 1290, for order of the Capizucchi family, by Adeodato, son of Cosma Cosmati, who made the chapel *Sancta Sanctorum* in Lathran's. Turning at left, through Via Tribuna di S. M. in Campitelli, we reach the

Portico d'Ottavia — It was the first marble-monument erected in Rome, by Augustus. It formed a rectangular courtyard, with a double arcade, and there stood the temples of Jupiter and Juno. The entrance was dedicated to the memory of Octavia, sister of Augustus. There was discovered the marble Venus of the Medici's and in 1878 was found out the base of it, with the inscription to Cornelia dei Gracchi, which is now at the palace of the *Conservatori*. Inside the portic is the church of

S. Angelo in Pescheria — It was founded in 775 by Stephen III. and renewed by Card. Barberini in XVIII. century. Arch. Betacchi restored that church in 1869 and added to it the façade. Till the 1847 the Jews attended this church to hear the New Testament explained. Here in 1347 Cola di Rienzo spoke to the people and went to the Capitol, when the revolution burst. To the church is annexed on archive of the middle age, where are kept many important documents. At the left of the Portico di Ottavia, near Piazza Montanara, we find the remains of the

Teatro di Marcello — It was begun under Julius Cæsar and finished by Augustus. It wears the name of Marcellus, his nephew and Octavia's son. It could contain 20,000 spectators. It was of marble and had 52 arcades with three floors. The first was of Doric order, the second was Ionic and the third of Corinthian one, but of the latter we see but some ruins. After the death of

Gregory VII. it was transformed in a fortress and as dwelling of Pierboni's. Then it passed to the Savelli's, who reduced it into a palace, with designs of Peruzzi. Now that palace belongs to the Orsini's. On the *Piazza Montanara* (n. 78) was a small restaurant, frequented by Goëthe and his sweetheart, Faustina. King Louis of Bavaria in 1865 ordered the inscription on the door, with these words: « In this restaurant Goëthe used to dine « during his residence in Rome in the years 1776, 78 « and 79 ». Near *Porta Carmentale* was the *Forum alitorium* (t. i. potherbs market); and there stood the *columna lactaria* (milk) where bastard children were exposed in order to be nourished. Going on we meet the church of

S. Nicola in Carcere — At the left we see two doric columns, remains of the Giuno's temple. At the right is a column of the other temple said « Hope ». The under ground served as a prison (*carcere*). That church was built in the IX. century and renewed by Servi in 1865, there was the *Argiletum*, a street with many shops, ending to *Porta Flumentana*. Coming out we find the church of *S. Galla*, already called of *S. Maria in portico*, near the Servian precinct. At the via della Consolazione is the church of *S. Omobono*, a very ancient one, already called of *S. Salvatore in Portico*. At the end of this street is the church of

S. Maria della Consolazione — Built by the support of the roman people and consecrated in 1471. Alexander VII added to it the hospital of *S. Maria delle Grazie* and *Santa Maria in Portico*. It was restored by Longhi and finished by Valadier in 1827. The first chapel was painted by Zuccari and the other of the high altar by Pormarancio. Through *Via S. Giovanni Decollato* we arrive to the church of

S. Eligio dei Ferrari — It was sacred to the Saints James and Martin, and in 1550 granted to the Catholic Association of the locksmiths, who restored (1563) and dedicated it to *S. Eligio*. The picture on the high altar is a precious work of Sermoneta. Nearly facing is the church of

S. Giovanni Decollato — There stood anciently the church of Santa Maria della Fossa and in 1487 Innocent VIII granted it to the Catholic Association of the *Misericordia* (*pity*), the purpose of which was to give assistance to the delinquents, who were to be executed. The « Decollazione » (*beheading*) of S. John is a wonderful work of Vasari. In the connecting oratory are paintings by Giacomo Del Conte, Franco, Ligorio and Salviati. In the neighbourhood was the *Forum Piscarium* (fish market). Going on through via S. Giovanni Decollato, turning at left we meet a street called

Velabro — So is called that marshy space at the feet of the Palatine, where is said to have been found Romulus and Remus. The word *velabrum* takes its origin from *vehendo*, and denotes that this marsh was to be crossed with rafts drawn by oxen. It is said also that the mentioned word derives from *velus* (*marsh*). The *Velabro* was paved, like other ancient roads, with polygone stones, after having been drained by means of the *Cloaca Massima*, for order of the last Kings of Rome.



III.

From the Velabro to the Palatino bridge.

Near the Velabro was the *Forum boarium*, that is the place where cattle-market was kept, at the foot of the Palatino (from which the name of *Campo vaccino*) and there the Myrone's celebrated bronze cow was admired. Among the buildings which were there, we must note

Janus Quadrifons arch — It is the only of the arch which was called *Giani* and stand in the way in order to be used as a kind of exchange. It was excavated in 1810 and isolated in 1829, when Frangipani's buildings of the XIII. century were demolished. This arch was erected in III century, that is in the times of Caracalla. Near there is the :

Arch of Septimius Severus or Arch of Money-changers — It is a little arch erected by bankers and merchants of the *Forum boarium* in honour of *Septimius Severus* and his wife and sons Antonino, Caracalla and Geta. The inscription of the last is rubbed off and is

substituted by the words *fortissimo felicissimo que principi*. This arch is adjacent to the church of

San Giorgia in Velabro — This church remounts to the VII century. It was re-erected by S. Zaccaria pope of the VIII century; restored in the XIII century by Stefano Ex-Stella, prior of the same church-who built the portico. The inscription, dates from the XVI century. It is not true that the church was the basilica of Sempronio Gracco. It is notorious that in the middle age the word Velabrum was altered Velum aureum. The last restoration was made in 1819. In the tribuna there are the frescoes made in 1219 by order of Card. Gaetano Stefaneschi. In this church on 23th of April, S. George's day, the Roman Senate took to bless the gonfalon of the city. On the door of this church Cola di Rienzo wrote: « In a short time the Romans will return their thur good ancient conditions. » Near the church there is a clear and salutary current of water called *water Argentina*. This water is said to be good for some diseases. Leaving this church and following the slope of the Palatino we enter

Via dei Cerchi — It is a notable way because its name derives from the « Circus maximus » which was there (the remainders of the Circus Maximus are visible from Costantino's Castle, via S. Prisca n. 8.) It was capable of containing 285.000 persons. Under the arches was a river of water. This river was called Euripe and served for navale plays. Near Cerchi square the justice took place, and last execution arrived on 24th of november 1868. In the middle-ages the place of the justice was the Tarpeian Rock (Rupe Tarpea eas in the ancient times. Then the justice took place in Campo dei Fiori, Piazza del Popolo and Ponte S. Angelo. Near the Ponte S. Angelo there is a little way which is called Vicolo del Boja (executiones' way) Near via dei Cerchi there is the church of

S. Anastasia — This church was built in the VIII century and restored in 795 by Leo III. and then by Innocent III. Sixtus IV. and Urban VIII. The last in 1636 re-built the façade by Luigi Ariguzzi. The church was

restored by Pius VII and Leo XII. > too. The statue of S. Anastasia is sculpted by Ferrata and the frescoes are made by Mola, Trevisani and Cerruti. The monument of the Card. Mai is sculpted by John Benzoni. In the middle age the pope celebrated the second mass of the night of Christmas. Under this church there is the plan of August's house and considerable avances of the

Circus Maximus — The valley called *Murcia* which is between the Palatino and the Aventino was chosen by the kings to celebrate the plays in honour of Neptune (*Consualia*) and here the rape of the Sabines is said to have taken place and in order to remember this event the altar of Consus was erected in the circus. The circus was erected by Tarquinius Priscus and it was called *maximus* for its largeness. It was restored during the Roman Republic and rebuilt by Julius Cæsar; then restored by Vespasian and Trojan and after the conflagration of Rome by Nero. It was decorated by Constantine and Constans. The latter erected another obelisk which is now at the Laterano place. The last restoration was made by order of Theodoric and the last races took place in 549 at the time king Totilas. On the area of the circus runs a litte course of water which is called, now, *la marrana di S. Giovanni* and which formerly was called *Cabra water*. This water comes from the Monti Albani enters Roma by l'orta Metronia (this gate is shut and is situated near via della Navicella), and enters the Tiber near the Cloaca Massima. Following the Cerchi way we get to via S. Gregorio, where we find first the

Septizonium. — It was erected by Septimius Severus and was a seven storied edifice, with portico and columns. It was called *septi zonium* for the seven stories (210 f. h.). It was situated in the Adrian's palace. At the time of the Pope Sixtus V; this building had three stories, and the pope destroyed them to take off the marble for S. Peter's. Septimius Severus built two edifices and he called them *septizonium*. The one was situated on the Esquiline, near Tito's baths and the other at

the Appia way. The last was the sepulture of his family. Actually his son Geta was buried there. By the way to the right we reach Porta S. Paolo ; and by the way in front we reach Porta S. Sebastiano. The last way is the beginning of via Appia. Following it, and crossing the little bridge of the *Marrana of S. Giovanni*, we enter via Antonina, and we find n. 2 the

Terme di Caracalla — They were begun in 212 by Caracalla and completed by Alex. Severus. The establishment was quadrangular in form (m. 220 x m. 114). We must observe : the large *peristilio* with colonnus and mosaic pavement; the *frigidarium*, the *tepidarium* and last the *calidarium*, a large saloon. The large circular saloon, *aula soliaris*, had iron beams, the first exemple of iron buildings. A gallery was supported by eight granite colonnus. Only a column has survived and in the XVI century it was carried by Cosimo I dei Medici at Florence, and now stands in the Trinità square. In the XVI century, the *Ercole Farnese*, the *Foro farnesiano* and the *flora farnesiana*, which now are in the *Museum of Naples*, were found in these thermae. Following the via di Porta S. Sebastiano we reach, on the right the church of

Ss. Nereo ed Archilleo — In this place was a basilica called *Fasciolae*, because S. Peter is said to have left there the bands with which he bound his legs wounded. Then, this church was rebuilt by Leo III in 795, and restored by Card. Baronio in 1597. The ambo, supposed to be of great age, was transferred hither from S. Silvestre in Capite. Above the arch of the tribune are fragments of the high altar where is S. Flavia Domatilla's body. The opposite church is dedicated to

S. Sisto — It was built by Sixtus II in the VIII century. Here S. Dominicus founded the order of the Predicatori. This church was restored by Benedict XIII the bell tower is of the middle age. Following this way we find

Valle Egeria — It is said that here *Numa Pompilio*

spoke with the Nymph Egeria, near *Capena gate*, at the foot of the *Calvus*. Passing the ruins of a small temple of the Lary we find

S. Cesareo in Palatio — Existed at the time of Gregory the Great. It was restored in 1523 by Clement VIII; the ambo, the candelabrum are mediaeval. The mosaic of the high-altar are of the Cosmati. In this church S. Sergius was elected pope (687). In the garden of the Cardinal of S. Cesareo is an interesting *loggia* of the year 1200. On the hill near the church, on the right, was the *temple of Mars*. Following the *via di Porta Latina* we find the church of

S. Giovanni a Porta Latina — The ancient church was rebuilt by Coelestinus III in the year 1190 and restored by the Card. Rasponi in 1682. The bell-tower was restored in 1433. To the right nearer the gate is the chapel of S. Giovanni in Oleo, erected in 1509 by Bramante and restored in 1658 by Borromini. In this spot St. John is said to have been thrown into a caldron of boiling oil, but having come out unhurt was then relegated at the Porturas isle. Observed the *Porta Latina*, closed in 1808, we come back to the way of Porta S. Sebastiano, and on the left in a vineyard, we find the

Tomb of the Scipios. — It was discovered in 1780; and was a two storied building. The objects found in this tomb are at the Vaticano Museum and Scipio's houses were interred by Querini, a Venetian, in a tomb in his house at Padua. The adjacent vigna Codini (n. 14) contains the

Columbaria of Gneo Pompeo Hyla and Pomponia Vitaline. — In these columbaria were tombs capable to contain a great number of cinerary urns and so named from their resemblance to pigeon-holes. The *ollae* containing the cinders were situated in the niches on which an inscription (*titulum*) indicated the name and the condition of the persons interred there. These columbaria were discovered in 1830. It is to be observed the inscription in mosaic of Gneo Pomponio Hyla and Pomponia Vita-

line proprietors, perhaps, of the *Colombarium*. All objects found are conserved there, except a glass-urn which is in the Vaticano Library. In the Sassi vineyard, near the Columbaria, are the *Columbaria dei liberti di Ottavia* with 909 cinerary urns; and in the Casali vineyard there is a three storied tomb of Quinto Elio Nicastro. Following we find the

Arch of Drusus — Which was probably erected in honour of Drusus for his victories in Germany; but it is said, also, to have been erected by Caracalla for his aqueduct in the place where it crossed over the via Appia. This arch was called *arcus stillae*, and the pope S. Stefano was imprisoned "in carcere ad arcum stillae," near the arch of Drusus. Following the way we find

Porta Appia or di San Sebastiano. It has two pretty towers. It was damaged at the time of the gothic war, and was rebuilt by Belisario or Narsete. In the interior wall there is an inscription of the 1327 which remembers a victory of the Romans against Robert I, king of Naples. The senate and the roman population received Marcantonio Colonna after the victory of Lepanto. Coming out the gate, at a quarter of a mile, we cross the Almone little river, where Cibeles priests washed, every year, the statue of that goddess. Following the way we find the small church

Domine, Quo Vadis? — St. Peter is said that fleeing from the persecution, here met his Divine Master, as it is to be seen from two frescoes painted in this church in 1862 by order of Maria Christina of Spain. This church is called, also, St. *Maria delle Piante* from a stone (which is in the church of S. Sebastiano) on which, it is said, the Saviour having put his feet left their impressions. On the high altar is a fresco of Giotto's school. The Saviour standing in the middle of the church is a reproduction in chalk of the statue by Michelangelo in S. Maria sopra Minerva. In the near vineyard there is the monument of Priscilla wife of Abascanto. There are some columbaria in the first vineyard, on the left after the small way which goes to the Caffarella. Fol-

lowing the via Appia, at 1½ km. from the gate we find the

Cimitero di S. Calisto — It is important because here were the tombs of the popes S. Anteros, S. Lucius, S. Fabianus, S. Eutychianus, and S. Sixtus II. In the *cripta*, called *cubiculum pontificium* there are some inscriptions composed by Pope Damasus and memories of visitors of the centuries IV, V, VI. There is the tombs of the pope S. Eusebius, of St. Cecilia and of S. Cornelius; there are also several symbolical representations of the I century. In front there is the

Cimitero di S. Pretestato — Here are several frescoes and monuments. There is the *cripta* of S. Januarius, son of S. Felicità. Near these catacombs there are the rests of two basilicas erected in honour of S. Leno, Tiburtio, Valerian and Maxim. On the way Ardeatina we find the

Cimitero dei SS. Nereo ed Archilleo e di Domitilla. — They are erected on the rest of Flavia Domitilla's cottage near *Tor Marancia* (Marancia tower) In 1858 the Basilica of St. Petronilla, daughter of S. Peter, was discovered by De Rossi; there were the bodies of Ss. Nereus and Archilleus and here S. Gregory the Great said his famous *Omelia*. It is to be observed, here, several manners of interring corpses by the Christians. Following via Appia we stop at vigna Rondanini. Here are the

Jewish Catacombs — They were discovered in 1860 and acknowledged by the symbols of the seven-branched candelabrum. It has quadrangular tombs excavated in several orders. It is to be observed the anterior side of a large golden tombs with a candelabrum.

Basilica di S. Sebastiano, — One of the seven capital basiliche of Rome. It is erected on the catacombs where S. Sebastian's body was interred. It is said, also, that S. Peerr's and S. Paul's bodies there were hid. This basilica is said to have been built by Constantine and consecrated by S. Sylvester and in 367 it was restored

by the pope S. Damasus. Innocent I., dedicated this church to S. Sebastian. Then it was restored by Adrian I and Eugene IV. In 1611 it was rebuilt by the Card. Scipione Borghese, architect Flaminio Ponzio and Giovanni Vassanzio. The façade and the portico has six columns of granite. The statue of S. Sebastiano is sculpted by Giorgetti on the model of Bernini. The chapel of the family Albani is decorated by Maratta. Under the church are the old christian catacombs called *ad catacumbas*. In there catacombs are no interesting frescoes or monuments. Coming back towards Rome the first way to the left, arrives, after three Km. at the basilica of

S. Paolo fuori le mura. — It was founded by Constantine in a farm of the roman matrona Lucina where S. Paul's body was interred after having been hid at S. Sebastian's catacombs. This church was consecrated by Sylvester I. and rebuilt in 286 by the emperors Valentinian II, Theodosius and Arcadius was accomplished by Onorius. It is one of the four basilicas which have the *porta santa*. The façade had a portic erected by Benedict XIII on the models of Canevari. The large middle door was constructed at Constantinople in 1070 for order of the roman consul Pantaleone Castelli. The church had five aisles with 85 columns, of which 24 in *paonazzetto*; the arch of Placidia, which was decorated with a pretty mosaic was supported by two white marbled columns. The walls were ornated with frescoes of the XI century. In the middle there was the papal altar. In the *tribuna* there was the high altar erected from the models of Longhi. The basilica had m.s 124,65 in length and m.th. 64,65 in width. Such was the basilica, when in the night from the 15th to the 16th of July it was destroyed by a conflagration. The work of restoration began in 1825, architects Bosio, Camporesi Belli and then Poletti. The chief façade is turned towards the Tiber and has a porch supported by columns of granite of the Sempion, decorated with statues and mosaics by Agricola and Consoni. The laterale façade has an elegant porch *rinascimento* with eight yellowish columns. The gigantic belfry is of Poletti. In the basilica the two yellowish columns of oriental alabaster at the entrance as well as the

the canopy of the high-altar were a present of the Viceroy of Egypt to Gregorius XVI, and the malachite pedestals were given by Nicholas of Russia. The windows of the lateral aisles had splendid glass which were destroyed by the explosion of the near powder-magazine in 1891. The floor of the Tribune is made with fine marbles, and the windows are painted by Gagliardi, Podesti, Consoni and Balbi. The statues of S. Peter and S. Paul are sculpted the former by Jacometti and the latter by Revelli. The picture of the conversion of S. Paul is by Camuccini, and the coronation of the Virgin is a mosaic copy from the picture by Raffaello, which is at the Vatican Gallery. The large marble candelabrum was in the ancient basilica also at the end of the transversal aisle there is a large room with two ancient chapels with frescoes of the XII and XIII century and the Virgin by Agricola. The Monastery of the church belonged to the Benedictines and after the one of S. Giovanni in Laterano is the prettiest of Rome. It was built in 1215 by the celebrated Cosmati brothers. We must observe the rests of the bronze door of the ancient basilica, and an interesting inscriptions from the Catacombs of S. Comodilla, Following the via Ostiens, at the osteria inn del Ponticello there is a cross-roads. On the way to the left after 1½ Km. is the

Abbadia delle Tre Fontane (Abbady of three Fountains) — In this place called *ad aquas salvas* were erected three churches and an abbey, which was inhabited before by the Benedictines and then by Cisterciensi. The building was occupied by French Trappists who planted eucalyptus and made chocolate, wine and liquors with eucalyptus. Of the three churches the one in the middle is dedicated to S. Paul, who is said to have been executed here. The legend said that S. Paul's head make three distinct leaps, corresponding to which there welled forth three different fountains. It is to be observed the Crucifixion of S. Peter by Guido Reni and an ancient mosaic discovered at Ostia. This church was restored in 1590 by Giacomo della Porta. The church on the left is dedicated to SS. *Vincenzo e Anastasio* and was built in 628 by Onorius I. and restored by Adrian I. in 180; the

portic is of the XIII century; and the twelve apostles are painted after designs of Raphael; the *chiostro* is of the VII century. To the right is the church of *S. Maria Scala Coeli* and was erected on the catacombs of *S. Zenone*, and restored in 1582 after designs of Vignola. It is to be observed the mosaic of Francesco Zucca after designs of De Vecchi. Coming back to the Basilica of *S. Paolo* to the city we find the

Porta S. Paolo. — This gate was substituted by Aureliano to the gate Trigemina, Navalis, Lavernalis and then called Ostiense because from this gate we reach Ostia. The Porta S. Paolo was rebuilt by Belisario at six metres from the ancient place. To the left of the gate is the

Pyramid of Cestius — Is the more conserved sepulchral monument of ancient Rome. It was built in 330 days - high m. 36, 30 and the base is mq. 28. In the interior there is a vaulting which shows traces of painting. In it were the rests of Cajus Cestius, one of the septemviri, contemporary of Marcus Agrippa. The Pyramid was restored by Alexander VII. Near are the tombs of Keats and Shelley. Following the new suburb, at the feet of the Aventinus we see the Murus Servii Tullii. The way to the left, reaches the

Monte Testaccio — It is a mound of broken pottery (lat testa) 52 m^{ts} in height. At the feet of it there are some cellars in which wine is sold. On its summit there is a cross and commands a magnificent panorama. In carnival, at the time of middle-ages, popular feasts were celebrated here. Following the via Marmorata, on the right, on the M^{te} Aventino, we observe the magnificent bastion of Paul III, work by Sangallo. At the end of the way there is the *Mattatoio* with the *Campo Boario* the largest in Europe. To the left at 1½ Km. on the river we find the

Emporium — It is an ancient roman quay where the Romans received wares and building stones (from which the name *Marmorata*). Numerous blocks of marble were

found here. The column erected in the *cortile del Belvedere* at the Vaticano was also found here. In the middle age this place was called *ripa graeca* and the apposite one *ripa romaea*. Coming back and following via Mar-morata we reach the place where was the

Ponte Sublicio — The first one erected on the Tiber and built in wood. The legend of Orazio Coclite is said to have taken place on that bridge. At the time of Augustus it was built with stones by M. Emilio Lepido and therefore was called *Emilio bridge*. It was demolished in 780 by an overflow of the Tiber. From here we can go the

Monte Aventino. Its name comes from *avis* in memory of Remo, who had the presages on it; or from *avis* (ovis, sheep) because on this hill there were many pasturages; or from Aventine King of Alba who was intermae here. Hight m. 46. It was the hill preferred by the populace. Here were the termæ of Sura and the private house of Tiberius. In the X century Alberic II, prince of the Romany, built here his palace; Otho III built a palace, too, and it was inhabited by Onorius III and Onorius VI. Juno's temple was in the place where now is the church of

Santa Sabina. — The only roman-christian basilica surviving in its integrity. It was erected by Petrus, an illyrian priest, in the pontificate of Celestine I in 725; and restored by Eugene III in 1222. Here St. Dominic is said to have planted the first orange-tree brought from Spain. The church was restored by Gregorius IX in 1238 and Card. Cesarini in 1587. The two columns of Parian marble belonged to the temple of Diane. We observe the decorations of the aisle in *opus alexandrinus*, Muzio Zamora's tomb; the frescoes of Zuccheri; the picture of the Madonna del Rosario del Sassoferrato and the *chiostro* with 108 little columns. Following the way on the right we find the church of

S. Alessio. — At the time of S. Leo III it was a *diaconia*, and in 975 became one of the twenty abbeys of Rome. In 1744 it was restored by Card. Quirini after

designs of Tomm. de Marchis. This church is said to have been the house of senator Eufemian, Ss. Alessio's father. In the aisle on the left there is a staircase. S. Alessio is said to have been for 17 years unknown under this staircase. A green door is next reached. It contains the key-hole through which S. Peter's is seen at the end of the principal avenue of the garden. We enter now the church of

Santa Maria del Priorato — Called so, because it belongs to the Maltese Piores in Rome. It is built on the ruins of Alberici's palace who presented it with Otho of Cluny in order to found a monastery. This church was modernised by the Card. Razzonico in 1765. It's to be observed a sarcophagus, tomb of the Bishop Spinelli. Coming back, on the right we reach the church of

Santa Prisca — Erected in the place where S. Peter used to be baptized at the fountain of Fauno and dedicated to S. Priscilla and S. Aquila her husband, and then to S. Prisca. It was restored by Adrian I. The façade was erected by Card. B. Giustiniani. The designs were of Lombardi. The 14 ancient columns have been built into the walls. At the end of the way of S. Prisca we reach the way of S. Saba and the church of

S. Saba — It was erected in the place where was S. Silvia's house, the mother of Gregory the Great and belonged to the greek priests. In 1465 was restored by the Card. Franc. Piccolomini, nephew of Pius II. The church belongs to the Collegium Germanicum from the time of Gregorius XIII. The door is decorated with mosaics, work of Jacobus dei Cosmati. Coming back to the way of Porta S. Paolo, and following via dei Cerchi, on the right, we find the way which reaches the church of

S. Balbina — Built in the V century and dedicated to S. Gregorius I, the restored in 1488 and 1600. In the chapel on the right there is a relief of Mino da Fiesole of the XV century, representing the Crucifixion; in the chapel to the left there is the tomb of Stefano Sordi, work of John dei Cosmati, XIV century. Near the church

there is the Reformatores for young criminals. The next tower-commands a fine view of Rome. Coming back to Via dei Cerchi and turning to the left we reach Piazza della Bocca della Verità in which is the church of

S. Maria in Cosmedin. — In this country was the greek colony in the VIII century, and, therefore, this church was called *S. Maria in schola graeca* or *Graecorum*, and at the time of Adrian I was called in *Cosmedin* from the ornamentations (*Kosmas*) made by him. The church was erected on the rests of an ancient temple dedicated to the *Pudicizia patrizia*, or to the *Fortune*. Ten columnus of this temple are built in the walls. Near this church Nicholas I built a palace and the design of it is, perhaps, reproduced in the sculpture under the portico, is an eight arched-building. This church was restored by Calixtus II (XII century); the portico, rebuilt by Nicholas I was restored in 1718. The pavement is in Cosmati's style; the ambos the candelabrum, and the chair of the pope are of the time of Calixtus II; the picture of the Virgin is said to have been brought from Greece. The high altar is covered with canopes with mosaics of Deodato Cosmati. In the sacristy there is a mosaic of the Virgin made in 705; The beautiful belfry is of the time of Adrian I. In the portico there is a mouth of a fountain in which the Romans used to insert their right hands when binding themselves by an oath. From which the name of *Bocca della Verità*. Perhaps this stone covered a sacred well (*faviessa*, *thesaurus*, *donarium*) of a temple, and in which were the sacred waters of Mercure — *fons Mercurii* — In the place stands a fountain erected by Clement XI. The designs are of Bizzaccheri; opposite to the fountain there is the

Tempio di Vesta. — In was called so by its round form and perhaps, was dedicated to the Sun. In the middle-age was converted into the church of *S. Maria del Sole* by Savelli. It is said too, to have been a temple dedicated to Hercules and erected by Emile; or to Aurore and erected by Servius Tullius and rebuilt by

Silla. It has a round portico with corinthian columns. The way on the right leads to the

Temple of the Fortuna Virile. — It was founded by Servius Tullius and built during the Republic after a conflagration. It is a building of greek architecture in Rome. We must observe four columns at each end and seven in each side. These columns of jonic order are h. m. 8,97. The temple is on a base discovered in 1830. In the X century was trasformed in a church dedicated to the Madonna and then to S. Maria Egiziana. The picture of the high altar is of Fed. Zuccari. In front there is the

Torre di Nicolò di Crescenzio — A palace in form of a quadrangular tower, with pilasters and half columns. It was a two-storied one and the door was on the Via della Fontanella. An inscription sais that the palace was built by Nicholas, son of Crescenzio. In the middle age was called the *Monzone* or *Pilato's house*. The inscription runs : « Nicholas the master of this house knew that the glory of the world is fallacious. This house was erected not for ambition but as a reminiscence of the ancient glory of Rome. In a fine hause not forget the tomb. The death has the wings. Our life is short. This house was erected by Nicholas whose father was called Crescent, and whose mother Theodora, and has been dedicated to his son David ». Another in scription says : This palace was erected in Rome for the safety of the city. Actually the tower of the Crescenzi was an obstacle for the enemies coming on Rome. Coming back wo find the

Ponte Palatino — It was begun by L. Emilio Lepide and M. Fulvius Nobiliore, 114 B. C. and finished by P. Cornelius Scipion and L. Mummio 76 B. C. It was called Emilio and *lapideus* because was the first bridge built with stones. It was called *Palatino* too, from the next hill. In 280 A. C. was called *Pons Probi* because was restored by the Emperor Probo. In the XIII century was rebuilt by Honorius III. It the middle-age was called *Pons Senatorum* or *Senatorius*. In the XVI century

temple was erected by the Prof. Armanni and Costa. On the right there is the

Ponte Fabricio — It is called also, *Quattro Capi*, for the four-headed figures on the balustrades. It was built in the year 690 of Rome by L. Fabricio, *curator vicarum*. It was called *ponte Tarpeo*, and in the middle-ages *pons Iudæorum*. Following this bridge we reach the

Isola Tiberina. — On the right there is a tower, remain of the Anicii castle then occupied by the Countess Matilde as a fortress. On the right, too, there is the church and the convent of *S. Bartolomeo*, said to have been erected by Otho III, about the year 1019 in honour of S. Adalbert. The emperor but desired to keep in in the church the relics of S. Bartolomeu, but he received those of S. Paulinus of Nola. The Pope Paschalis II restored the church in 1113 and in 1557 it was rebuilt by the Card. Santonio and Trejo, after designs of Longhi the old. The fourteen columns belonged to an ancient temple. In the middle of the Place there is the monument erected by Pius IX in 1867, work of J. Giacometti. The island Tiberina was dedicated to the God Fauno who had his temple in the spot occupied now by the *Ospedale* of S. Giovanni Calibita. built in 1583 by the monks *Fate bene Fratelli*. Near it is the church erected in 1640. Claudius emperor is said to have erected in this island a statue to Simon Mago (Simon Deo Sancto). Now we enter *Trastevere* crossing the Tiber on the

Ponte Cestio — It was erected in 708 of Rome by Lucius Cestius and restored by the emperor Valentinian and Gratian in the A. D. 370 with the stones brought away from Marcello theatre. In 1888, it was demolished and substituted with the existent bridge. In front of the bridge is the Piscinilla street. There is the church of S. Benedictus erected in the place inhabited by himself before his retiring at Subiaco. On the left, following *Via della Lungarina*, where was the palace of the Alberteschi, demolished in 1888 and reached the Ponte Palatino we go on the right following *via dei Vascellari*. We observe the palace of the Family Ponziani to which belonged S.

Francesca Romana. It is to be visited on the 9th of march. In front there is the church of *S. Maria in Cappella*, with a pretty bell-tower of the 1090. In this little church we observe the frescoes of Bartolomeo Pinelli. There was the Hebrew quarter before the pope Paul VI who (in 1555) forced the Jews to stay in the Ghetto. Following *Via dei Vascellari* we find the

Church of S. Cecilia. — In the place we find some elegant houses of the XIV century, and in the courtyard, before the church, there is a large ancient vase, called *cantari*. The portico has four columns of red granit and african marble. The mosaics are of IX century. The church was erected in 230 by Urban I in the spot where was the house of S.ta Cecilia, and rebuilt by Pascalis I, who found the body of S.ta Cecilia in the catacombs of S. Calixtus. Clemente VII gave the church to the *Benedittine* who are a monastery. The church was restored in 1599 by the Card. Sfondrato; in the XVIII century by the Card. Acquaviva, and in 1823 by the Card. Doria. In 1899 by the Card. Mariano Rampolla del Tindaro restored the church again and rebuilt the crypte. In the wall in front of the *martyrium* there is the statue of Santa Cecilia by C. Aureli. The two altars of S. Agnese and S. Agate have been substituted with two reach ones. We must observe the tombs: of the Card. Niccolò Fortiguerra (1473); of the english Card. Adam Eston (1398) and of the Card. Sfondrato. The legend of the martyred S. Cecilia has been sculpted by S. Materno. In the aisle, to the right, there is the chapel of S. Cecilia, erected in the spot there was the bath-room of S. Cecilia. Going away by the lateral door we find the church of

S. Giovanni dei Genovesi. — This church was anciently dedicated to S. Sixtus, and was erected in 1481 by Mario Duce Cigala, with the next hospital. It is to be observed the tomb of Cigala. There is also the statue of the Madonna del Carmine. Turning on the right we find the church of

S. Maria dell'Orto — It was erected in 1512 by

Giulio Romano; the façade is of M. Longhi, the young; the pyramids were erected in 1762. There are the frescoes of Zuccari brothers, and the *Annunziata* of Taddeo. In this church are the tombs of workmen corporations. In the way in front is the school *Regina Margherita* erected by the city of Rome. At the end of the way in front of the church, turning to the left we reach the

Porto di Ripa Grande — It was built in 1692 by Innocent XII. The and the Dogana was made by Mattia de Rossi, who decorated it with a pretty porch. Pius VIII erected the *Lanterna* restored by Gregorius XVI, and now demolished. The Aventine hill is seen from this harbour. Next is the

Ospizio of S. Michele — It was opened by D. Tommaso Odescalchi nephew of Innocent XII, in 1689 for the poor children. The building was enlarged by Clement XII, and now has also a work-house, reformatory, house of correction and hospice for the poor men. Leo XII there built the next church. On the 29th of september of every year there is the exhibition of works of art. Next is the

Porta Portese. — It was substituted to the gate (*Portuensis*) which leads to Porto and Fiumicino. The existent gate was built in 1643 by Urban XIII and finished by Innocent X. Entering the city and turning to the left we find the church of

S. Francesco a Ripa. — Here S. Francis of Assisi inhabited when he was at Rome in 1219. The monks had this church in 1229. It was rebuilt by Pandolfo Count of Anguillara who was buried there. In the sacristy are the remains of his tomb, which were renewed from the church, when this was restored by the Card. Pallavicini. It is to be observed the picture of Baciccio in the chapel of the Altieri and the recumbent statue of Ludovico Altertoni, sculpted by Bernini. The garden of the next convent has some pretty palm-trees. Following Via S. Francesco, on the right, at the end of the Viale del Re, there is the *Stazione ferroviaria*, from

which turning to the left for via S. Cosimato we reach the church of

S. Cosimato — Erected in the X century and restored in the XV. The picture representing S. Francis and S. Chiara is by Pinturicchio. Next is the house of the poor. In the via S. Francesco is also the Tabacco Manufactory erected in 1864 by Pius IX after designs by A. Sarti. On the right there is the church of S. Paschalis already dedicated to the *Forteen martyrs*. Following, to the left, we find the place of S. Maria in Trastevere. In the middle of it there is a pretty fountain erected by Innocent XII and restored in 1872 by the city of Rome. Here is the church of

S. Maria in Trastevere — Here was the *Tarberna Meritaria*, house for the old soldiers. In this spot is a spring of oil miraculously welled forth at the time of the birth of Christ. From which the title of the church *fons olei*. In 347 a church was erected here dedicated to the Virgin and then changed in a basilica by Innocent II in 1139. It was restored by Nicholas V. under the direction of Ropellini. The portico was erected by Clement XI from designs by C. Fontana. Then, the church was restored from 1866 to 1874, by Pius IX. Leo XIII. built here the tomb of Innocent II. In the façade there are the mosaics of the time of Eugene III (1148) The interior contains twenty-two ancient columnus of granit; the *Assunta* is by Domenichino, in the middle of the ceiling; the altar on the right is by Mino da Fiesole; worthy of notice the four ancient columns supporting the canopes of the high altar; and the mosaics of the *Tribuna* executed in 1143 on the tomb of Card. Stefanelli and Card. Alençon. In the sacristy there is a Madonna of Perugino and two ancient mosaics. Following Via Lungaretta we find the church of S. Emidines and, then, the church and the monastery of S. Rufina which has a pretty bell-tower of the XIII century. We find, also, the Hospital of San Gallicano, erected by Benedict XIII from designs by Filippo Ranzini. Then is the church of

S. Grisogono — It existed at the end of the V cen-

tury; was rebuilt by the Card. Giovanni di Crema in 1128, and restored by the Card. Scipione Borghese under the direction of G. B. Soria who erected the portico. The magnificent bell-tower is of the XII century. In the interior we must observe the twenty-two columns of granite, and the two of porphyry which surrounds the arch of the Tribune. S. Crisogono in the middle of the ceiling is a copy of a picture by Guercino, which is at London; the pavement one of the more pretty porphyry is by the Cosmati. Going out of the church we observe on the left the

Torre degli Anguillara. — This tower was erected by the Counts of Anguillara in the XII century, perhaps in 1143. In 1528 it was sold to Alex. Picciolotti di Carbognano; then in 1827 was given to the Forte family who transformed it in a glass manufactory. On the tower every year the Forte family prepares a pretty *presepe*. This tower is now a propriety of the city of Rome and has been restored by the Prof. Augusto Fallani. In 1902 the restorations were finished and one may visit this splendid buildings of the middle-age. Coming back in the place of S. Crisogono and turning to the place of *Monte di Fiore* we find the

Stazione della VII Coorte dei Vigili. — It was discovered by Giuseppe Gagliardi and Ant. Ciocchi in 1866. The base of this building is eight metres under the plain of the present time. The vestibule is of the time of Adrian. It has the pavement in mosaic, and a fountain in the middle. By the inscriptions on the wall which are of the III centuries, we know that it was the *VII cohort of Vigiles*, founded by August to save the city from the conflagrations. Crossing Piazza del Drago we reach again Via della Lungaretta where is the church of

S. Salvatore della Corte — This church is of the IV century and took its name from the next *Cohort of the Vigiles*. In the XVIII century took the name of *S. Maria della Luce* from a figure of the Virgin discovered in an arch next the Tiber. Coming back till the door of

S. Maria in Trastevere, and, turning to the right, we find the church of

S. Maria della Scala — It was erected in 1592 by the Card. Cibo to keep a figure of the Madonna who was in a new staircase. The façade is a work of Ottavio Mascherino; and the interior of Francesco of Volterra. we must observe: the *beheading of S. John B.* by Gherardo delle Notti; the high-altar with sixteen little columns of oriental marble and the statue of S. Giuseppe e S. Teresa of the school of Bernini. The church is of the *Carmelitani* who have a pharmacy where the famous *Acqua della Scala* is sold. Following the way and turning for Via Garibaldi on the right we find at the end the *Bosco Parrasio* where Crescimbeni founded the Arcadia Academy. Coming on the Gianicolo we find on the plain a grave-stone in the spot where in 1883 Angelo Brunetti (Ciceruacchio) and other patriots were buried. From here we can enjoy the most complet view of Rome. Here is the church of

S. Pietro in Montorio — S. Peter is said to have suffered his martyrdom here. The denomination of the church derives from the yellow stones in the hill. For this place was called *monte d'oro* (of gold) and the church was called *in castro aures*, perhaps, because there was the *arcus janiculensis* of Anco Martius. In 1472 the church was given to the monks and restored by order of Ferdinand IV of Spain by the arch. Meo del Caprina. It is to be observed: the Scouring of Christ by Seb. del Piombo; the chapel of S. Paul, where is the portrait of Vasari; the crucifixion in the tribune, a copy of the one by G. Reni; the chapel of the Ugo Family from the designs by Bernini; the tomb of B. Cenci. In the next court of the monastery it is to be observed the

Tempietto di Bramante — It was finished in 1502 and restored in 1804 under the direction of Camporese and Fea. It was erected by order of Ferdinand the Catholic. In the chapel, is a second one, with an opening in the floor indicating the spot where the cross of S. Peter is said to have stood. In 1878 the Accademia Spa-

gnuola di Belle Arti (Spanish Academy of fine arts) was opened here. Following the ascent we find the

Fontana Paola — It was erected in 1612 by the pope Paul V Borghese, from the designs by Fontana and Maderno with the stones of Minerva's temple. The water is the ancient *Acqua Trajana*, which was brought in Rome by Trajano, and was called *Paola* from the name of the pope *Paul V*, who supplied the mentioned water with the one of the *Lago di Bracciano*. On the left of the fountain we must observe the *Casino Savorelli*. (Savorelli's cottage) where Garibaldi, in the siege of 1849. had his general Command. Continuing to ascend we find the entrance of the *Passeggiata pubblica* (public walk). In the *villa Lante* is has a cottage built by G. Romano, which passed to the Borghese Family in 1854. The frescoes of the cottage were brought to the Palazzo Borghese. In the square there is the equestrian statue of Garibaldi by Emilio Galloni. Coming back to the entrance of the walking we find

S. Pancrazio gate — It was called anciently *Janiculensis*, and from it began the *Via Aurelia*. The gate was built by Urban VIII from the designs by Antonio de Rossi, and rebuilt in 1854 from the designs of Virgilio Vespignani. From this gate on the 3^d of July 1849 the french troops entered Rome. Following the walls, after the 8th bastion there is a chapel erected in 1848 by Pius IX in honour of S. Andrea, to remind the spot where the head of the Saint robbed to the Vatican, was found. In front of S. Pancrazio gate is the building called: *Il Vascello*, erected in the XVII century by the abbot Benedetti, minister of Louis XIV to the Vaticano. We find at the end of the road the

Villa Pamphily Doria — The largest of Rome, founded by the Princ. D. Camillo, nephew of Innocent X, under the direction of Falda and Algardi. The Prince D. F. Andrew Doria added the Vigna Corsini, where was the cottage called *dei Quattro Venti* (of the four winds) and in 1860 the villa was decorated with a pretty en-

trance. At the end of the large alley there is a triumphal arch built in 1859 from the designs by Busiri. On the left there are the remains of an ancient *columbaria* and the aqueduct of the water Trajano-Paola. We must observe the meadow of anemones and the celebrated grove of pines, planted by Lenôtre gardener of Louis XVI. In the alley, in front to the palace, there is the tomb where the remains of the french soldiers, died in the siege of 1849, were put. Next the villa there is the church of

S. Pancrazio — This church was built by S. Simmaco, pope, in 500, and the monastery was erected by S. Gregory the Great; then was renewed by Onorius I, in the VII century restored by Adrian I in the VIII century; and rebuilt by the Card. L. Torres di Monreale in 1609. It was forsaken at the end of the XVIII century and restored in 1815, but suffered very much during the siege of 1849. Of ancient there are only some columns of the large aisle and the exterior wall. In this church Crescenzo, a patrician, was buried. Narsete, after the defeat of Totilas, was received there; and here Peter king of Aragon was crowned by Innocent III; and John XXII received Louis king of Naples. From here we descend in the *Church yard of Calepodio*, where popes and martyrs were buried. Entering the city by Via Garibaldi on the left we find the

Settimia gate — It was opened in the Aureliano city and took its name from the next gardens of Severus. It was rebuilt by Alexander VI. Passed the gate, on the left, we find the

Corsini Palace — It belonged to the Riari family and became celebrated because it was occupied by Queen Christina of Sweden, who died there in 1689. It was enlarged by the Corsini Family from the designs by Fuga, who has built the staircase. Now it belongs to the *Accademia dei Lincei*. There is a library founded by the Card. Neri Corsini in the XVIII century, interesting for a collection of books printed in the XV century and manuscripts of the story of the middle age. To the gallery were added the pictures which till 1894 belonged to the Gallery Torlonia. This gallery is called now Gal-

leria Nazionale. we must observe: *The marriage of S. Kate and Lucrezia* by Maratta; several *landscapes* by Poussin and S. Rosa; *S. Jerome*, *S. John B*; the *birth of Jesus Christ* and *S. Michael* by Guercino; a *Virgin* by Sassoferrato; *card-players* by Rubens; a *Madonna with the divine child* by Murillo; the *portraits* of Van Dyck and Rembrandt; the *Annuciation* by Maratta; the children of Charles V by Veronese; the *Ecce Homo* by L. da Vinci and other works by Caracci, Dolci, Spagnoletto, Tisiano. The large salon was decorated by Bruschi; the garden was changed in a botanical garden. In front of this palace there is the one of the

Farnesina — A nice palace erected by A. Chigi in the XVI century, work of Baldassare Peruzzi. It was decorated by Sodoma and Raphael. The latter painted. *The fable of Psyche* and the celebrated *Triumph of Galatea*. In the second gallery on the left there is a picture of Raffaello; the other frescoes were made by G. Romano and Penni. In the 9th lunetta of the left wall, there is a large head called the *biglietto di visita di Michel Angelo*. This head was designed by M. Angelo when he passed a visit to his pupil Daniele da Volterra. This palace remember the nice courtesan Imperia loved by Chigi and the Fornarina loved by Raphael. After the XVI century this palace was bought by the Farnese Family, from whom its name. In 1731 passed to the King of Naples. In front of it there is the church of the Penitenza (Buon Pastore) and the church of S. James built in 1628 by the Card. F. Barberini. Following, on the left, there is the large prison called Regina Coeli erected in 1654 by Anna Colonna from the designs of Francis Contini. Next there is the church of S. Joseph built in 1732 by L. Rusconi Sassi. Following on the left we find the

Palazzo Salviati — It was erected by the Card. B. Salviati, from the designs by Nanni di Baccio Bigio, for the inhabitation of Heres III, king of France; then it became proprierty of the Government and was destined for the *Military school*. In front of this palace there is the iron bridge built in 1863, and on the right there

is the *acqua lancisiana*. Next, on the right, there is the *Ospedale dei Pazzi* (madmen-asylum) erected by Benedict XIII, enlarged by Leo XII, and then by Pius IX under the direction of F. Azzurri. Now it must be demolished in a large part for the building of the Lungo Tevere. In front there is the *Mecanic laboratory Calzone & Villa*. At the end of the way we find the

Porta S. Spirito — It was erected by Paul III, from designs by A. Sangallo, who did not accomplish it. Coming back, on the right, we find the way which leads to the church of

S. Onofrio — This church was erected in 1439 by Nicola de Fosca-Palena. Under the portico there is frescoes by Domenichino and the tomb of the founder. In the interior there are the fuscoes by Peruzzi and Pinturicchio, and the Madonna di Loreto by Caraccio. We must observe also the monument of Torquato Tasso, sculpted by de Fabris; the one of Alexander Guidi, poet of the XVII century; and the one of the linguist Card. Mezzofanti. In a passage of the cloister there is *Madonna*, said of the *Donatore* (donor) attributed to Leonardo da Vinci (1482); In the convent there are the room in which Tasso dwelt, and the *Tassiano Museum*. Turning on the right of the church in the new walk, we find the *Quercia del Tasso* (oak of Tasso) destroyed in part by lightning in 1842 under which went Tasso and S. Filippo Neri. Coming down for Via della Lungara, which was opened by Julius II, and entering Porta Settimiana, turning on the left, we observe a window of a house of the XV century which is said to have been the house of the *Formarina*. We find also the Church of S. Dorotea, interesting for the order of the monks Teatini. This church was rebuilt in the XVIII century from the designs by G. B. Rolli the author of the large plan of modern Rome. Following we find the church of

S. Giovanni della Malva — In the VIII century in this spot was a church called *in mica aurea*, because every year bread with a gold cross on was given to the poor men. It was rebuilt in 1851 by Giacomo

Moraldi. Following, on the place of Ponte Sisto we observe the magnificent fountain of Ponte Sisto (before at the end of Via Giulia) rebuilt and restored. It was finished on the 23th of December of the year 1613 under Paul V Borghese, by the arch. Giovanni Fontana (not Dominic Fontana because the latter died in 1600 at Naples). The fountain was demolished again in 1879 for the building of the Lungotevere and rebuilt here in 1899. Now we pass on the

Ponte Sisto — This bridge, at the time of the roman empire, was called *Gianicolense*; then, rebuilt by Caracalla was called *Aurelius pons*. It 366 was restored by Valentinian; and, in the VIII century, ruined by the Tiber, was called *pons tremulus* or *fractus*. In 1473 was rebuilt by Sixtus IV, from whom derives its name. In 1878 was enlarged. Following the via Pettinari, on the left, we find the church of *S. Salvatore in Onda* recently decorated by L. Seitz, from order of the Card. Fr. P. Cassetta. On the right un find the *Asilo Savoia* and at the end of the way the church of

Trinità dei Pellegrini — It was built in 1614 from the designs by P. Maggi, in the spot where was the church of S. Benedict in Arenula. The façade is by F. de Sanctis. It was restored in 1853 by Antonio Sarti. The Trinity of the high-altar is painted by Guido Reni and the picture in the second chapel on the left is by Cav. d'Arpino. Next is an *Hospice* founded by S. Filippo Neri in 1548. In the interior there is a statue of Urban VIII by Bernini and the one of Innocent X by Algardi. Following the way in front we find the palace of the

Monte di Pietà — Founded in 1549 by P. Giov. Calvi of the Frati Minori. Clement VIII built the existant construction. In the interior chapel the sculpture of the Trinity is by Guidi, the one of Tobia by Le gros; and the other one by Tendon. In the next Via degli Specchi, n. 9 in 1873 there were discovered the remains of an ancient temple. Following, on the right, we find the church of

S. Maria in Monticelli — It was built from the IV

to the VIII century and in the middle-age was called S. Maria in Arenula. It was restored in 1101 by Paschalis II. then by Clement XI from the designs by Matteo Sassi; and, in this time, the portico and the façade were erected. In the presbiterium there are frescoes by Marini. The bell-tower, the mosaic and the columns are of the time of Paschalis II. Coming out and turning on the left we reach the piazza Branca where is the palazzo Santacroce, built by Peparelli. Following via S. Maria dei Calderari we find two doric columns, remains of the *Balbo Theatre*, erected in 741 of Rome by August, the same way we reach the old Sinagoga. Next is the *Cenci palace* and the little church of *S. Thomas*, erected in the XII. century by the bishop Cenci, and rebuilt in 1575 by Fr. Cenci, the father of Beatrice. From here we reach piazza del Pianto (called *Giudia*) from which begins the Jewish quarter. In this place there is the church of *S. Maria del Pianto*. Coming back we reach the church of

S. Carlo a' Catinari. — It was built in 1612 by the Barnabiti and the Card. Loni, from the designs by the Prof. Rosati, and took its name from the manufactory of *catini* (basins). The façade is by G. B. Soria. In 1861 the church was restored by Virgilio Vespignani and in the lunetta were painted some frescoes by Francis Coggetti. The picture of the high-altar by Pietro da Cortona and the portrait of S. Charly by G. Rani. The *disease of Anne* is by Sacchi. In the church there is the *tombs* of the poet Giov. de Rossi and of the Card. Gardel. Turning for Via dei Chiavari we find the church of

S. Maria di Grotta Pinta — Belonging to the Orsini Family. The crookedness of the houses indicates the wall interior of the *Pompeo Theatre*, which was here. It was restored by Tiberius and by Titus. Next the theatre was the *Curia* where Cæsar was murdered. In this spot is now the Monte della Farina. Following Via dei Baullari we reach *Campo dei Fiori* (Campus Floræ) which was a meadow till the time of Eugene VI. In 1599 G. Bruno was burned here as heretic. The monument of G. Bruno in this place was erected in 1889, work of E. Ferrari.

Following the via Baullari we reach Piazza Farnese, decorated with two fountains of granite. The basins of them were found at the *Thermae of Caracalla*.

Palazzo Farnese — This palace was erected by Antonio Sangallo junior, at the time of Paul III. A. Sangallo built the façade and the court-yard until the second story. After the death of Sangallo the work was continued by Michelangelo. It had some modifications by G. della Porta, who built the loggia of the second story at the back; and by Antonio Cipolla, who, in 1868, built the large window of the entrance. The court-yard was adorned with statues among which the *Ercole Farnese*, *Florae* ecc. In the first courtyard there are two ancient sarcophagi. The one to the left belonged to the *Thermae of Caracalla* and the other to the tombs of Coecilia Metella. At the first story there are two modern statues. *The Charity* and the *Abundance*, by della Porta, sculpted for the monument of Paul III. There are also frescoes by Zuccari, Domenichino, Salviati and Vasari. The Gallery was painted by Caracci and his pupils. We must observe *The Triumph of Bacchus*. In 1862 the Gallery was decorated with the busts of the 12 Cesari of ancient sculpture. Francis II. king of Naples, gave the palace to the French government and now is the residence of the French Embassy to the King of Italy. At the second story is established the *Freuch School of archeology*. Going out the palace, on the left, there is the church of *Santa Brigida*, erected in the place inhabited by the Saint, and her daughter; Kate of Sweden. (1350). In 1894 the church was restored by the Countess Edwige Wiekorska. We must observe the frescoes by Attilio Palombi and Cisterna. In front of this church, following the Vicolo dei Venti, we find, on the right the

Palazzo Spada — It was built under Paul III by the Card. G. Capo di Ferro, from designs by G. Mazzoni. It belonged to the Mignanelli Family and then, to the Card. Bernardino Spada, who restored it. The beautiful staircase is by Borromini. To the first story there he statue of *Pompey* discovered in 1552 at the

vicolo Leutari. In the magnificent gallery we must observe: in the second room *an astronomer* by S. del Piombo (1); the *Visitation* by A. del Sarto (16); the *Revolution di Masaniello* by Cerquozzi (18); *Seneca* by S. Rosa; *Christ and the doctors* by L. da Vinci (43); In the thirs room: *Dido* by Guercino (24); *The player of plute* by Titian (31); a *portrait* by Moroni (40); *S. Christ* by Palmezzano (49); the *Abdaction fo Helen* by G. Reni (63); In the 4th a *Landscape* by Teniers (3). Going agoin in Piazza Farnese and turning for via del Mascherino, we find on the left the church of *SS. Giovanni and Petronio* dei Bolognesi. Following the wav we reach via Giulia (opened by Julius II. work of Bramante). At the right we find the church of

S. Maria dell'Orazione e Morte — It was erected in 1575 by a burial society in order to bury the corpses found in the country. It was rebuilt in 1867 under Clement XII. from the designs by Fuga. The Crucifix of the high-altar is by Ferri, and the frescoes on the walls among the chapels have been made by Lanfranco. There is the tombs of Fuga and Ceruso. Next this church there is the palazzo Falconieri (now of the Marquis Medici del Vascello) rebuilt in the XVII century by Borromini. In this palace the Card. Fesch inhabited. He had a splendid gallery of flemish pictures sold to England. Following via della Carità on the right we find the church of

S. Girolamo della Carità — It was erected in the spot where was the house of S. Paola romana, where dwelt S. Girolamo when he was in Rome in 332. It was inhabited also by S. Filippo Neri who in 1558 founded this istitution. The church was rebuilt in 1660 from the designs by Castelli. The statue of S. Filippo Neri has been made by Le Gros. To the right, we find the church of *S. Tommaso Becket*. Near it was the celebrated *Corte Savella* where Beatrice Cenci was imprisoned. There are several tombs from which one of the XVI. century of an Archbishop of Canterbury. On the left we find the church of

S. Maria in Monserrato — This church was built in 1495, from designs by An. Sangallo (the façade is

by Francis of Volterra). in the place where in 1350 was a spanish hospital. The church was renewed by arch. Camporese. There are the monuments which where in the church of S. James at Piazza Navona. We observe *S. Diego* by Caracci and the statue of *S. James* by Sansovino. Remarkable che tombs of Vargas sculpted by Alvarez. In the sacristy there are two *heads* sculpted by Bernini. In the court-yard there is the cenotoph of Alexander VI. The next hospital was renewed and enlarged in 1872 by Isabel II, from the designs by Vespignani. Turning for *Via della Barchetta* we go again in *via Giulia*. We find the church of

S. Caterina da Siena. — It was rebuilt in 1526 by a society of Siena, and was decorated with frescoes by T. della Vite, pupil of Raphael. There is the tombs of the painter Grammatica. Coming hack, in the first way on the right, there is the church of *S. Eligio* erected in 1509 from the designs by Bramante and rebuilt in 1601. In *Via Giulia* is the church of.

Spirito Santo dei Napoletani. — Erected in 1572 and rebuilt from the designs by C. Fontana. It was restored by the Royal Court of Naples in 1854 under the direction of the arch. Cipolla who made the façade. The frescoes on the door is by Gagliardi. The Crucifix in the second chapel, on the right, is also by Gagliardi. In front of this church there is the

Palazzo Ricci — Adorned with frescoes by Polidoro and Caravaggio. In *Via Giulia* we must observe the large building of the *Carceri Nuove*, erected by Innocent X. in 1655 and enlarged by Alexander VII and Leo XII. Crossing the way in front we find the church of

S. Lucia del Gonfalone — Built at the end of the XIII. century by the Fraternity of the Gonfalone. It was restored several times and rebuilt in 1765 from designs by M. David. There are frescoes by Mariani. Coming back in *via Giulia* we observe the church of *Santa Maria del Suffragio*, erected in 1675. The vicolo leads us to the *Church dei Bresciani*, in the spot where Giulio

II. wished to built a large building for the tribunal, from designs by Bramante. Following Via Giulia, on the left we find the Church of

S. Biagio — Restored in 1072. The façade was renewed from the designs by An. Perfetti. Gregorius XVI in 1832 gave it to the Armenian Catholics, who restored it. On the Good saturday bread is distributed to the poor from which the name of *S. Biagio della pagnotta*. After the church there is the Palazzo Sacchetti one of the must pretty works by Ant. Sangallo the young. Following we find on the left the church of

S. Giovanni dei Fiorentini — It was erected in 1488 from designs by Sansovino, Ant. Sangallo, and James della Porta. The chorus is by Maderno; the façade is by Galilei and was built by Clement XII. There are some magnificent paintings by artisty of Florence. The tombs of M. Panvini Rosati is by Tenerani, and the SS. Cosma and Damian by Salvator Rosa. Turning, to the right, we enter the Corso Vittorio Emanuele, there, in front of the Palazzo Amici, we find the elegant *Museum of Ancient Sculpture*. Following we reach the place which goes to the

Ponte S. Angelo. — It was built by Hadrian in 134 to go to his mausoleum, therefore it was called *Adelins*. There it was called *pous Adriani* os *S. Petri*, and in the XV century *S. Angelo* from the name of the next castle. It was covered with an elegant shed supported by 42 columns. Clement IX under the direction of Bernini made this bridge in the actual condition, exepted the two new arches which has been added now. The statues which ad orned the bridge were executed from designs by Bernini. The statues of S. Peter is by Lorenzetto, and the other of S. Paul is by Paolo Romano, who sculpted it in 1459. In the recent excavations near the bridge, some objects (now at the Museo delle Terme) of the *Ludi saeculares* of 17. B. C. Ch. under August, and of 204 under Severus. Caracalla and Geta were found. Next the modern church of S. Gelso, in the middle age, there was an arch dedicated to Gratian and Valentinian,

and destroyed by an overflowing of the Tiber. Therefore the street of Banco Santo Spirito was called Canale del ponte (channel of the bridge). In 1450 under Nicholas V. the crowd broke the parapets of the bridge and about 200 persons died in the river. From which we suppose it had a wooden parapets. Then at the spot where now is the statues of S. Peter and S. Paul, were erected two chapels dedicated to *S. Maria Maddalena* and *SS. Innocenti*, to remind they who died on that occasion. Clement VII demolished these chapels and erected the above mentioned statues. The place in front of the bridge, was limited by the Altoviti palace and on the right there was the *Torre di Nona* (Tower of Nona), and in front of it, there was the ancient lodging with the *osteria* of the Lion, belonging, in 1483, to Vannozza Borgia wife of Charles Canale of Mantova. This place waits for the levelling of the plain of the way, in order to evite the deformity of the wall of he Tiber in Via Tor di Nona.



V. /

From Castel S. Angelo to Ponte Milvio.

From the bridge of S. Angelo we go to the magnificent

Castel S. Angelo — It was built by Hadrian in the Domizl gardens to serve as a tomb for him and for his successors, and was completed by Antonius Pius. The base was quadrangular, adorned with marbles. At the four cantons there were gigantic statues of men and horses. Around there were large pillars supporting the border surmounted with large statues, and on the summit of the cupola, there was the colossal statue of Hadrian, which, now is at the Vatican. The building had bronze balustrade with pillars on which were placed some gilden metal peacocks.

The valley in the interior were covered with marble and the pavement was in mosaic. Under Honorius the building was converted into a fortress. In 537, during the siege of Vitiges, it was ruined. The statues were broken to serve as projectily. Gregorius the Great, while he was

conducting a procession to pray for the cessation of the plague then raging beheld the Archangel Michael sheathing his sword above the Castello S. Angelo, to indicate that Rome was saved. In order to remember this prodigy Boniface IV, in 608 erected a chapel dedicated to the Archangel on the summit of the fortress. In 928 Marozia made himself master of the fortress; which 974 was possessed by Crescenzo who was besieged by Otho III. and hanged on the border of it. Then the building was possessed by popes, and Nicholas III built the passage, from the Vatican to the castle. The greatest destruction of the building took place under Urban III in 1878. In this year the marbles and the restant decorations were taken off. Nicholas V. put on the summit the statue of S. Michael. Alexander VI and Julius II newly fortified the building and built the elegant loggia work by Sangallo and Bramante. Clement VII built the prisons and under Paul III was built the apartment with the rooms painted by Pierin del Vaga. Sixtus V put in the Castello the archives and the treasure, and Benedict XIV erected a bronze statue of S. Michael at the place of the marble and on the summit. The former was made by Francis Giordani from designs by P. Werschaffelt. In 1870 the Castello ceased of being a fortress and the bastions were destructed in order to build the Lungotevere. Among the gloomy dungeons we must observe the ones in which Benvenuto Cellini, Giuseppe Balsamo called Cagliostro, and Beatrice Cenci are said to have been incarcerated. At the time of Theodoric the fortress was called *Theodoric's house*. and at the time of Crescenzo: *Crescenzo's Castle*. In 1752 three walnut coffers of the time of Sixtus V. were found in a forsaken room. We observe them in the room n. 562. In this fortress took origin the fire works called *Girandola*, which is said to have been invented by M. Buonarroti. In several times objects of art have been found in the excavations made in the castello, as the lid of porphyry, which is now used as a font in S. Peter's, the *Faun Barberini* now at Monaco, the *Bust of Hadrian*, now at the Vatican and two bronze peacocks now in the gardens of the Vatican. Now we enter

Piazza Pia — Which took its name from Pius IX who

decorated it. The fountain has been designed by T. Martinucci and the façades of the house are works of Poletti. The façade of the school, on the right, is by Andrew Busiri. Following the first way on the left we found the

Ospedale di S. Spirito — It was erected by Innocent III next *S. Maria in Saxia*, which was the *schola* of the Saxons founded in the VIII century from Jna, king of the Saxons. The direction of the new hospital was given to Guido of Montpellier and to the monks "Spedalieri", who were called of S. Spirito. It was enlarged by Innocent IV and then by Sixtus IV. The latter rebuilt it in 1471 from the designs of Meo del Caprina; in was finished by Innocent VIII. The altar of the chapel was made from the designs by Palladio, the only work of this artist, in Rome. Paul III added a new building made by Sangallo; Benedict XIV built another room, work of Fuga and Pius VI erected the building in the middle, the Militar hospital under the Popes. This hospital the largest in Rome, has 12 rooms with 1600 beds, an anatomical hall, a large collection of surgical instruments and a pharmacy. There is also the hospice of foundlings. The palace, where is the *Biblioteca Lancisiana*, was founded by the celebrated physician G. M. Lancisi and by Gregorius XIII from the designs by O. Mascherino. It is called the palace of the *Commendatore*. Next there is the church of

S. Spirito in Sassia — It was erected by Paul III from the designs by Ant. Sangallo the young. The bell tower is of the *renaissance* epoch. In the wall along the *Via dei Penitenzieri*, there is an ancient grave-stone in memory of Bernardino Saperi, roman goldsmith, who fought against Borbone in the celebrated siege of Rome in 1547. Turning *Via Penitenzieri* and crossing *Borgo Vecchio* we find the

Piazza di S. Giacomo Scossacavalli. — It has a pretty fountain in the middle and is enclosed by interesting buildings. On the right there is the palace of the *Penitenzieri* built in 1450 by the Card. Dom. della Rovere from designs by Baccio Pontelli. In this palace there is

a splendid ceiling of the *Renaissance* and frescoes by Pinturicchio. In front of it is the church of *S. Giacomo* which took the name of *Scossacavalli* from an ancient tradition which says that S. Helen was intentioned to keep at S. Petere's some relics of the temple of Gerusalem, but the horses which transported them stopped here. In this spot was founded the church to keep the relics. In this place there is the palace of the *Convertendi*, already belonging to the Spinola. Family from whom passed to the Card. Castaldi in 1686. on the area of this palace there was the one built by Bramante for Raphael, and wher Raphael died on the 6th of April 1520. It front of the fountain there is the

Palazzo Torlonia — Built in 1504 by the Card. Adrian di Corneto, who presented it to Henry VIII of England in 1517, therefore it was the residence of the english ambassador. In 1532 at the time of the english schism it was confiscated by the Pope who presented it to the Card. Campeggio. In 1760 it was sold to the Count Giraud who in 1740 sold it to the Principe Torlonia. After the palace *della Cancelleria* it is the second masterpiece of Bramante. The door was built in the XVIII century; the court-yard is splendid indeed. Coming back, following Borgo Nuovo we find the church of

S. Maria in Traspontina — It was erected in 1563 from the designs by Paperelli and Mascherino. The facade is by Peruzzi. There are two columns at which S. Peter and S. Paul are said to have been binded to he whipped. The picture of S. Barbar in the chapel on the right is by d'Arpino. There is also the tomb of Nicholas Zabaglia chrief of the *sampietrini*. This church was erected in the spot where was a pyramid said to have been erected in honor of Scipion African, which in the middle-age was called the *tomb of Romulus*. Following the Borgo Nuovo, at the end of the street, on the right, there is a nice small palace built by Leo X. for his physician Giacomo Bresciani, from the designs by Raffaele and Peruzzi. It was restored in 1827. Not far off is the

Piazza Rusticucci — On the right is the Rusticucci

palace which gave its name to the place and belonged to the Accoramboni family. In front of it is the palace della *Gran Guardia* (now palace of the river). Here was the R. Guard of the Pope. Near the Borgo S. Spirito we find on the right the church of *S. Michele* in Sassia, founded at the time of Charles the Great, and the ancient church of *schola dei Frisi*. There is buried the celebrated painter Raphaël Mengs. On the left there is the church of *S. Lorenzo in piscibus*, called *S. Lorenzolo*. Coming back on the left, we find the *Porta Cavalleggieri* opened by Pius IV, and restored by Alexander VI. Next the sacristy of the Basilica there is the *Palazzo del S. Uffizio*. In the place of the Sacristy we find the church of *S. Maria della Pietà* to which is added the Church-yard of the Germans. Here are buried Koch, Platner and the Card. de Merode minister of the war under Pius IX. The building on the left is the house of the priests of S. Peter's. Following *Via delle Fondamenta* on the left there is the church of *Santa Marta*, belonging to the *Capitolo of S. Peter* and rebuilt by Clement XI. Next is the church of

S. Stefano degli Abissini — It was built by Leo I; Eugen IV presented it to the Abyssins, when the King David of that nation sent a commission to the Council of Florence in 1439. The church and the convent were renovated. We must observe the door and the basin for holy water. They belong to the middle-age. Following we reach the *Zecca* (Mint) building founded by the popes. There is an interesting exhibition of coins of the popes from Martin V. Coming again on the place of the sacristy we enter the

Piazza di S. Pietro — This monumental place is enclosed by the imposing colonnades of Bernini, built under Alexander VII and Clement IX (1657-1667). It is made by 284 columns and 88 pilasters and has 96 statues. The great *obelisk* in the centre of the place was brought from Heliopolis to Rome by Caligula and was placed in the Nero Circus. It was erected here by the arch. Domenic Fontana under the pope Sixtus V in 1586. Sixtus V. put a relic of the cross on the summit of the obelisk with

the inscription ; « Ecce crux Domini — Fugite partes adversae — Vicit Leo de tribu Juda. » This obelisk 25 meters high is the indicator of a meridian designed on the pavement by the astronomer Gigli (1817). The fountain on the right is by Carlo Maderno, and the one on the left is by Carlo Fontana and was erected under Clement X. The water came from Bracciano. The staircase of the basilica has 22 steps of travertine. It was built by Paul V. and renovated by Alexander VII from the designs by Bernini. The colossal statues were sculpted for the *basilica ostiense* (S. Peter by de Fabris and S. Paul by Tadolini), but Pius IX insisted upon their rising here. The façade was built by Paul V. from the designs by Maderno. Under the balcon in the middle there is a sculpture by A. Buonvicini representing the power of the Keys. On the summit there are 13 colossal statues : the Divine Master and the apostles. The watches were put on under Pius VI, in the spots where, from the designs of Maderno, two bell-towers were to be built. The great bell (m. 7. 50 cisc.) was made by Luigi Valadier and was put there by Pius VI. We must observe now the

Basilica Vaticana — S. Peter is said to have been buried here, next the Nero Circus, and the pope Anacletus is said to have erected here a small chapel in honour of S. Peter's tomb. In 326 Constantin is said to have built a large basilica which ruined about the half of the XV century. Nicholas V and the arch. Rossellini begun to build again the church. Paul II continued the building by arch. J. da Sangallo ; but in 1503 under the pope Julius II the basilica was built from the designs by Bramante. On the 18 of april 1506 the pope put the first stone of the foundation of the pilaster said of Veronica. After Bramante's death the work was continued by Raffaello with Sangallo and Fra Giocondo. The successor was Peruzzi but nothing was made during the bad times from Leo X death to Paul III. After the death of Peruzzi the building was continued by A. Sangallo the young who made a new plan. In 1541 Paul III invited Michelangelo who made an original design and a chalk model so much exact, that the successors of Michelangelo, Giacomode lla Porta and Carlo Fontana could not continue

the work without difficulty. A commission of cardinals caused the temple to have the shape of a latin cross and added two chapels. The work was made by Maderno who erected the portico and the façade. The pavement was built by Bernini, under the pope Gregorius XII. The church was consecrated by Urban VIII (1636). The *Portico* is very magnificent decorated in stucco by Buonvicini, Ferrabosco who executed the 33 statues of popes in the lunette, above the border; the pavement was built by Clement X. and restored in 1885 by Leo XIII. At the ends of the portico there are two statues. Constantin by Bernini and Charles Magne by Cornacchini. On the central entrance there is a large bassorilievo by Bernini and in front of it the "La Navicella", a mosaic after Giotto formerly in the entrance - court of the earlier church. In front of the side entrance of the portico there are the doors of the church. At the entrance are antique columns of paonazzetto. Of the false doors that on the extreme right is called *Porta Santa* indicated by a cross, and is only opened in the years of the jubilee (every 25 years). The central entrance is closed by the bronze doors which Eugene IV caused to be executed in 1447 by Ant. Filarete and Simon a pupil of Donatello S. Entering the church on the pavement of the nave we find the length of several other large churches, viz: Sofia's at Constantinople, m. 118.93; St. Paul's at Rome m. 126.64; S. Petronius at Bologna, m. 131.73; the Cathedral of Colonia m. 132; the Cathedral of Milan m. 134.17; S. Maria del Fiore's at Florence, m. 148.12; S. Paul's at London m. 157.20. S. Peter from the door to the cattedra is m. 185.37. The nave is decorated with stucco. Only the bases of the pilasters are decorated with white marble from the times of Pius XI. The large room slab of porphyry was already in the ancient basilica. On it the emperors were formerly crowned. The two basins of holy water are by Zironi and the puttini by Liberati; by the last pilaster on the right there is the statue of S. Peter in bronze. The nave terminates in the square on which is the dome. The large circumference of the dome has a diameter of 42 m. 29 cm. that is only 44 cm. less than the diameter of the church of the Pantheon. The four evangelists in mosaic are by de Vecchi and Nebbia. On a level with the lantern the

mosaics are by Provenziale from the designs after the Cav. d'Arpino; The four colossal statues were sculpted: *S. Veronica* by Mocchi; *S. Andrew* by Duquesnoy; *St. Helena* by Bolgi and *St. Longinus* by Bernini. The columns on the loggie belonged to the altar of the ancient basilica; in these loggie there are some relics as the head of *S. Andrew*; the *volto santo* (holy face) adored in Rome from the X century; a bit of the cross adored from the times of *St. Helena*, and the holy lance presented to Clement VIII by Bajazet in 1492. In the middle there is the high-altar erected by Clement VIII. On it there is the splendid canopy by Bernini for which Urban VIII employed the bronze belonging to the porch of the Pantheon. The canopy is 29 m. height, that is as the Palace Farnese. The *Confessio* which was also in the ancient basilica was decorated by Maderno from the orders of Paul V. It is surrounded by 89 ever-burning lamps; in the middle there is the statue of Pius VI in the attitude of prayer by Canova. The prospect has four columns of alabaster with the statues of *S. Peter* and *S. Paul* of gild-bronze by Buonvicini. Going on we reach the magnificent *Tribuna* built after designs by Michelangelo. The colossal statues of bronze, which support the pulpit represent those in front *St. Ambrosius* and *St. Augustin*, doctors of the Latin church, and the other two *St. Anastasius* and *St. John Crisostomo*, doctor of the Greek church. In the pulpit, richly decorated was enclosed by Alexander VII. the wooden seat, which is said to have been used by *St. Peter* and many of his successors. In 1867 Prof. De Rossi examined this pulpit and concluded that the ivory ornaments on which are carved the zodiac and the twelve labours of Hercules belonged probably to the curule chair of the senator Pudente, whilst the other ornamental parts were added in the middle ages and that to the pulpit of *St. Peter* belong only the part in oak. John Aretusi of Piscina cast all this metallic mass, the weight of which amounts to about Kg. 73055 and the whole work cost Fcs. 598086, 65. The gilded stucco banelilfs are by John B. Marini. On the left of the tribune is the *monument of Paul III. Farnese*, who died in 1549, precious work by Guglielmo Della Porta, under the direction of Michelangelo Buonarroti; the statue of Justice

represents the daughter-in-law of the pope, Julia Farnese, and was quite nude, Urban VIII caused it to be covered by Bernini with a drapery in bronze, coloured white. On the right is the *monument of Urban III.*, Barberini, who died in 1644 one of the most highly praised works of Bernini. In the usual niches of the founder saints we observe the statue of St. Alfonso de' Liguori by Tenerani. Going back and turning at the pillar to the right we observe on the right the monument of Alexander VII., Ottoboni, who died in 1691 and opposite an altar adorned with two large columns of grey oriental granite, with a picture representing St. Peter healing the lame man, copied from an original by F. Mancini; further to the right is the altar of S. Leone on which we admire a large basrelief by Algardi; on the next altar is an ancient image of the Virgin called *della colonna*, because it is painted on a column of the sacred door, which already existed in the ancient basilica. The mosaics of the minor dome are drawings by Zoppoli; those in the triangles are by Sacchi and Lanfranco, and those in the lunettes by Romanelli. Turning to the left we see the lateral door of the church, on which is erected the monument to Alexander VII., Chigi, last work of Bernini; the statue of Truth was quite nude and was covered with iron drapery painted white; on the opposite altar is a painting on slate by Francesco Vanni, representing the fall of Simon Mago. Going on we find in the semicircle three altars of which the one in the middle after the original by Guido Reni, represent the Crucifixion of St. Peter, the one to the left S. Francesco d'Assisi by Domenichino, and the third St. Thomas, copied from the painting by Camuccini. In front of the altar is the tomb stone of the great compositor Pier Luigi da Palestrina, who died in 1591; we observe the statue of St. John by Valle. Proceeding we observe the monument of Pius VIII. by Tenerani, above the door of the sacresty erected from 1775 1784 by Charles Marchionne by order of Pius VI. At the entrance of the statue of St. Peter and St. Paul by Mino da Fiesole, (XV century) and the statue of St. Andrew. On the left is the *sacrestia dei canonici*, where the picture above the altar is by Francesco Penni and the other opposite by Giulio Romano. In the next room are three

beautiful pictures of Giotto painted by order of Card. Stefaneschi for the ancient basilica. Turning to the common sacresty from the opposite side we pass into the *sacrestia dei Beneficiati*, where is the famous ciborium of Donatello, which belonged to the ancient Basilica. In the next sacresty is a large press made by order of Clement XI. to keep the treasure amongst which are the famous candlesticks by Benvenuto Cellini, those of Antonio Gentili designed by Michelangelo and the two candlesticks by Pollajolo. Turning to the left we observe the copy in mosaic of the Transfiguration by Raffaello; then we turn into the aisle, where to the left is the monument to Innocent XI, (Odescalchi), who died in 1689, by Stefano Manot, and to the right the monument of Leo XI. (Medici), who reigned 27 days and died in 1605, by Algardi. Then follows the chapel of the choir, closed by iron gates; the decoration of the roof are from the designs of Giacomo Della Porta; the organ is the ancient one by the celebrated Mosca; the picture above the altar is after an original by Bianchi, which was in S. Maria degli Angeli. Then follow the chapel of the Presentation, with a picture from the original by Romanelli, which is in S. Maria degli Angeli. The mosaics of the dome are by Maratta. In the next aisle to the right is the monument of Maria Clementina Sobieski Stuart, Queen of England, who died in Rome in 1735, by Barigioni. We reach the cupola by a winding staircase and corridor, which brings us to the first cornice, then to the second and finally to the base of the lantern from which we see the whole of the roman campagne as far as the sea. We continue to ascend to the bronze-ball, which has a diameter of m. 2.44 and contains as many as 16 people. Then descending we come to the room of models, where we find the one in wood for the great cupola by Michelangelo and that of the basilica of Antonio Sangallo. Returning to the church we find in face of us the monument of the Stuarts by Canova. Then when we come to the baptismal fount, where is a porphyry crown, which served as the cover to the sarcophagus of Ottone II who died in Rome in 974 and was carved by Carlo Fontana, in 1698; some pictures of which the one in the middle is after an original by Maratta.

Passing now to the other aisle we find the wonderful *Pietà* by Michelangelo, executed when he was 24 years old by order of Card. Giovanni Villiers. Going on we see on the right the monument to Leo XII. (della Genga), who died in 1828 by Del Fabris, and on the left that of Christina Queen of Sweden, who died in Rome in 1689. Then follows the chapel of S. Sebastiano, the picture in which is after an original by Domenichino; the mosaics of the cupola are by Pietro da Cortona and by Abbattini. Further on we see the tomb of Innocent XII. (Pignatelli who died in 1700, and apposite that of Countess Mathilda, who died in 1115. Then follows the chapel of the Sacrament: the vault was decorated by Perugino. There is the monument to Sixtus IV (Della Rovere) who died in 1484, by Pollajolo, and near is buried Julius II. Continuing, to the right is the tombs of Gregory XIII. (Boncompagni) who died in 1535, by Rusconi, and apposite that of Gregory XIV who died in 1591. Advancing on the opposite altar we observe the Communion of St. Jerome by Domenichino, in mosaic; to the right is the chapel called *Gregoriano* finished by Michelangelo: on the altar is the image of the Virgin *del Soccorso* (of the assistance) of the time Paschalis II., and to the right monument to Gregory XVI by Louis Amici; the mosaics are by Monosilio. Going one we see the monument to Benedict XIV. (Lambertini) who died in 1718, work of Bracci, and apposite is the altar of St. Gregory (Magnus); the picture is a copy of the mosaic by Subleyras, of which is the original in the church of Santa Maria degli Angeli. Now we observe three altars under the great vault: the one on the left represents the martyrdom of S. Erasmo, by Pussino, the second in the middle represents the martyrdom of the saints Processo and Martiniano by Valentini, and the third, on the right, represents S. Venceslao by Caroselli; of the statues in the niches is worthy of notice that of S. Brunone by Slodts. Proceeding to the right is the monument to Clement XIII. (Rezzonico) who died in 1769, by Canova, who also sculpted the two lions near it. Going on we admire the splendid mosaic of Santa Petronilla, by Cristofari. The original is by Guercino and is kept at the Galleria Capitolina (Capitol). On the altar, to the right, is a mosaic representing St. Michael the

copy of the original by Guido Reni, which is at the Capuccini's. Advancing we see the monument to Clement X. (Altieri) who died in 1679, by Tassi, and facing is a mosaic the copy of the Resurrection of the dowager Tabila, by Costanzo, the original of which is at Santa Maria degli Angeli's. Before leaving the basilica we descend by the staircase under the statue of Veronica and we visit the most important

Grotte Vaticane. — They are formed by the space which lies between the old and modern pavement of the basilica, and are 45 m. long and 18 wide. There are some pictures and statues of XIII and XV century. Immediately to the right is the statue of S. Giacomo Minore, who made part of the large ciborium of Sixtus VI by Pollajolo: then come the small chapels of the Saviour and the Virgin by Boccia, a picture by Simon Memmi. Then follows the hemicycle with important sculptures, which extends to the three naves of the old church. In the one on the left is an altar with the Saviour in bas-relief by Arnolfo Lapo or di Cambio; in the one in the middle is the tomb of Alexander VI; in the third is the tomb of Boniface VIII. by Arnolfo di Cambio, and then that of Paul IV by Mino da Fiesole. Near the door which leads to the confessional is the urn of Giunio Basso, prefect of Rome, who died in 319, and was discovered in 1595, near the place where we now see it; at the extreme end of the hemicycle are other statues in bas-relief belonging to the ciborium of Sixtus IV. The chapel of the confessional decorated by order of Clement VIII with precious marbles, gilded stucco and 24 bas-reliefs in bronze, amongst which the very antique image of St. Peter and St. Paul, painted on silver. Returning to the church and leaving it by the door of bronze we enter the

Palazzo Vaticano. — It is uncertain when it was built in its primitive form; but we know that Charles the Great (Magnus) lived there at the time of St. Leo, and Otho II. in 981; we believe that it was erected by Pope Simmaco (498-524); was destroyed in the invasion by the barbarians and then rebuilt by Celestine III and Innocent IV. Gregory XI returning from Avignone had

the pontifical chair, which was at the Lathran, brought here. Here was held the first conclave in 1378 for the election of Urban VI. Nicholas V added the ecclesiastical offices and constructed the external fortifications, and caused the library which was at the Lathran to be transferred there. The *Cappella Sistina* was erected by order of Sixtus IV. (1473); and the apartment called Borgia was arranged by order of Alexander VI. Julius II. charged Bramante to build the Belvedere, and ordered Raffaello to paint the celebrated *stanze*. The *Loggie* were constructed by order of Leo X.; and Paul III. added the *cappella Paolina* and the two halls called *Regia* and *Ducal*. The Gallery of the *Carte Geografiche* was arranged by order of Gregory XIII., and Sixtus V built the great *salone* of the Library. Alexander VII ordered Bernini to construct the *scala regia* (royal staircase); Benedict XVI. founded the sacred museum; Clement XIV. and Pius IV. founded the other museum called *Pio-Clementine*; and Gregory XVI the Egyptian and Etruscan museums. Pius IX ordered Martinucci to construct the large staircase which leads to the *cortile di S. Damaso* (courtyard). Leo XIII restored the portico of that courtyard and restored the Borgia apartment. The bronze gate, where is the swiss guards (stand who wear the picturesque uniform designed by Michelangelo) leads to the *scala regia*, and the other staircase to the right leads to the courtyard of St. Damasus. Coming up to the first floor of the *Loggia di Raffaello*, we observe the first aisle painted by Giovanni da Udine after designs by Michelangelo; the second aisle was embellished at the time of Gregory XIII by Roncalli and P. Danti; the third was decorated by Alessandro Mantovani under Pius IX. In the second floor of the *Loggie* we admire the wonderful frescoes by Michelangelo, Giulio Romano, Penni, Maderno, Pierin del Vaga, Raffaellino del Colle e Giovanni da Udine. Raffaello himself painted the *Dio in atto di dividere il caos*. The decorations of the following corridor are by Marchesini, Sermoneta, Nigari and Marco da Faenza by order of Gregory XIII. The third corridor, called *Loggia di Pius IX*, was decorated by order of this Pope by Mantovani and Consoni; the stuccos are by Pietro Galli. The first aisle of the *third floor*

was decorated by order of Leo X. and Pius IV. by Varese and Tabouret; the landscapes are by Brilli. Gregory XIV. ordered Filippo Agricola to restore the said corridors. In the second corridor we observe some geographical maps and rome frescoes by Tempesta, Pomarancio, Nogari, Roncalli and Chev. d'Arpino. The third corridor, decorated by Montovani, leads to the

Pinacoteca — The best in the world. It was founded by Pius VIII, who gathered the more precious paintings, given back by France after the place of 1815. We must notice in the *first hall*: to the left, S. Girolamo by Leonardo da Vinci; i Misteri, by Raffaello (1503); la Pietà Buonconsiglio; S. Nicholas by Beato Angelico; the three saints by Perugino; the Madonna by B. Angelico; Christmas and the wedding of St. Catharine by Murillo; the *Sacra Famiglia* by Bonifazio; the theological virtues by Raffaello. In the *second hall*: the *Transfigurazione* by Raffaello; the Madonna di Foligno by Raffaello (1511) and the *Comunione* by Domenichino. In the *third hall*, to the left, the Madonna by Tiziano: the Resurrezione Perugino, the Coronazione della Madonna by Raffaello and Giulio Romano; the Presepe by Spagna; the Coronazione di Nostra Donna by Raffaello (1503); the Madonna by Perugino; Jesus carried the tomb by Caravaggio; a Doge by Tiziano. In the *fourth hall*, to the right, the Crocifissione di S. Pietro by Guido Reni; the martyrdom of S. Erasmo, by Poussin, the *Annunziazione* by Barocci; S. Elena by Veronesi. Coming down to the second floor, after having crossed the hall of the *modern pictures* where are worthy notice: the martyrdom of the Gorcomiesi by Fracassini; the Ingresso di Sobieski at Vienna by Mateiko, and the hall called the *Concezione* (where Pius IX ordered Podesti to paint the frescoes representing the ceremony for the definition of the dogma of the Immaculation) we enter the *stanze* (rooms) of Raffaello. The first contains the celebrated fresco called the *incendio di Borgo* (the fire in the Borgo, broke ont in 847 under Leo III; the pictures of the vault are by Perugino. Then we pass to the room called that of the *segnatura*; where is the wonderful fresco of the *Disputa del Sacramento* by Raffaello, who was 25. Facing is the

Scuola di Atene; the third painting represents the *Parnaso* is of Renaissance style. There is also the large fresco, *Fondazione del diritto Civile e Canonico*, The doors and windows are splendid carvings by Fra Giovanni di Verona, in the Renaissance style. In the Following hall we admire the painting *Eliodoro*, prefect of the King of Syria; the apposite fresco represents St. Leo *il Grande*; the third reminds us of the miracle of Bolsena at the time of Urban IV. The vault was painted by Raffaello, and the busreliefs by Caravaggi. The *saloue di Costantino* Was not painted by Raphaël, but it is certain that the *Giustizia* is by Raphaël himself and the *Clemenza* by Giulio Romano, who painted also the *Apparizione della Croce*. The *Battesimo* is by Penni and the *Donazione di Costantino* is by Raffaellino del Colle; the eight pontiffs are by Giulio Romano; the vault was painted by the Zuccari brothers and the pavement of this hall was decorated by order of Pius IX with the mosaics discovered in 1850 at the Lathran, near the *scala Santa*. Hence we pass to the chapel of Nicola V. painted by Beato Angelico di Fiesole in 1447 and restcred by Camuccini under Pius VII. Coming down to the first floor we enter the *sala Ducale* the arobesques of which are by Lorenzino da Bologna and Raffaellino da Reggio; and the landscapes by Matteo Brilli and Console Piemontesi; the Quattro Stagioni (seasons) are by Matteo da Siena e Giovanni Fiammingo. Then comes the *Scala regia*, built under Paul III by Sangallo, the young, she vault was decorated in stucco by Pierino del Vagd and Daniele da Volterra; on the walls are large frescoes of the followers of the school of Raffaello and Michelangelo; and there we notice the massacre of S. Bartholomew. By the door opposite the entrance we enter the

Cappella Sistina — Erected under Sixtus IV in 1473 by the architect Del Dolce; Santo Filippi, called Botticelli, superintended the painting of it. The vault of this chapel is one of the chief artistic marblæ of the world: Buonarroti worked there for three years, even mixing his own colours; in nine divisions are represented the Creation, the fall of man, Noah's sacrifice, the Duluge and the story of Noah; the painting was uncovered in

november 1512. Not less admirable is the Final Indgement, which Michelangelo executed, in the space of three years, after having employed in making the drawings and which was uncovered in December 1551; and we may remark that Pius IV, like a vandal, ordered Daniel da Volterra to hide the nudeness of the figures with drapery. In this chapel we observe other precious frescoes, t. i. ... Moses killing the Egyptian, and the Punishment by Fire from Heaven by Botticelli; Christ calling Peter and Andrew by Ghirlandajo, and Christ tempted by Satan by Botticelli. On the other side of the *sala regia* is the *Cappella Paolina* erected under Paul III. from designs by Sangallo; the first and third frescoes to the right are by Federico Zuccari, and that in the middle which represents the Crucifixion of St. Peter is by Michelangelo. From there we pass into the

Musei del Vaticano — Before the 20th of September the entrance to the museums was by the door of the Chiaramonti Museum. Now we must go to the back of the basilica, through Via delle Fondamenta, and when we have arrived the large door of the Swiss Guard we must go on to the left. Ascending the magnificent staircase and coming up to the first floor, we find the *Stanza della Bighe*, (chariot) erected by order of Pius VI by Camporese. We observe the marble chariots (623), the long-bearded statue (608), the portrait of a greek personage, (616) and the Discobolus (618). Coming up we can overlook the greek-crossed hall. The entrance to the right leads to the Etruscan Museum, founded by Gregory XVI in 1837; we must note: the statue of Mercure, (2^d room) the « Educazione di Bacco (3^d room), and a rich collection of vase (at the hemicycle). Returning to the fourth room we reach the large hall of the bronzes, where are to be admired: the warrior of Todi (from the name of the town where it was discovered); the colossal arm and the superb collection of jewellery. As soon as we leave this museum we find the *Galleria dei Candelabri* built under Pius VII by Simonetti, and decorated by Leo XIII. with pictures by Saitz. Here we observe: in the first section a greek vase; in the second a sarcophago, on which is sculpted the death of Egisto; in the fourth

sarcophagus on which is represented the fable of Niobe and the statues which personify the city of Antiochia; in the fifth a graceful statue restored by Ceres (253), the statue of a singer, and a statue of Nemesis's (224); in the sixth a Ganymede and a Kneeling warrior. From here we pass into the *Galleria degli Arazzi*, which were designed by Raffaello by order of Leo X., and which are found in London in the South Kensington Museum, and the tapestries were woven by order of Francis I. in the city of Arras, were stolen in the sack of Rome, and came into the possession of the Duke of Montmorency, who then restored them to Julius III; they were again stolen by the French in 1798 and restored in 1855. The most precious are on the wall against the windows, and amongst them we admire the *Punizione di Elima e S. Paolo*. We pass to the Gallery of the geographical maps, painted by P. Ignazio Danti, by order of Gregory XIII. and restored in 1856 by Bianchini. We now return to the *Sala a croce greca* (hall in the shape of a greek cross), built by Pius VI from designs by Simonetti, where we observe the large door which has the panels of red egyptian granite and on two columns of the same marble are two large statues, found in the villa Adriana. In this hall we observe the sepulchral urn of red porphyry (560) used for the tomb of Constance, the daughter of Constantine; the precious Venus by Guido (574) and an urn of red porphyry which contained the ashes of St. Helen. A door to the right leads to the Egyptian Museum formed by Gregory XVI, where is the superb statue of black granite found in the Orti Sallustiani. Turning to the hall in the shape of a greek cross we pass in the round hall, constructed under Pius VI by the architect Simonetti. The most precious objects in this hall is the bust of Giove (539) called of *Otricoli*, because it was found there. Then we admire: the statue of Antinous (540), which was at the Museo Lateranense, the colossal statue of Hadrian (543) found at the Castel S. Angelo, the statue of Hercules in gilded bronze (1544); the pavement of the hall is embellished with ancient mosaics. Now we enter the *Sala delle Muse*, erected by Pius VI, where we see the statues of Calliope (514) and Apollo (1515). In the hall called that of the animals are truly remarkable:

the group of the tritone raping a nymph; the group of the lion devouring a horse; the statue of Commodus (132); a sleeping shepherd. Then we reach the *Galleria delle statue*, founded by Innocent VIII, constructed by Pollajolo and embellished with frescoes by Mantecchio e Pinturicchio. It was enlarged by orde of Pius VI; the statues were arranged by the atchæologist Ennio Quirino Visconti. There we observe: Amore (250), Penelope, in in greek style (201); Apollo (264), the celebrated amazon (265), the two beautiful statues Posidippo and Menandro (271 and 390), which till the XVI century were warshipped at S. Lorenzo in Panisperna as saints, the reclining statue of Arianna (214), and the two wonderful chandeliers found in the Villa Hadriana. Coming back to the other extremity of the gallery, we pass to the *Sala dei busti*, which was the private chapel of Innocent VIII; there are to be observed: the Menelaus (311), the Jupiter, the Pallas and a basrelief of the age of the roman republic. In the *Gabinetto delle Maschere* are worthy of notice: the famous Venus of the Vatican (244), the Fauna (483), the Adonis (443). In the *cortiletto del Belvedere*, built by Bramante, under Julius II we see: a large sarcophagus (28) the Perseus (32); the statue of Sallustia, wife of Alexander Severus (43); the celebrated statue of Mercure; two maotifs (64-65); the statue of Igea (82) and the celebrated Apolle by Belvedere. From that courtyard we pass to the *Vestibolo rotondo* and then we enter the *Gabinetto di Meleagro*, where is the statue of Meleagro, of the imperial period. The opposite door leads to *Vestibolo quadrato*, where is a fragment of a greek statue called *torso of Belvedere*. Coming down by a little spiral-staircase, we reach the *Corridoio Chiaramonti*, arranged by Canova, where are to be admired: in the XXIX section Jupiter Terminale; in the XXVII the basrelief of Gea (643); in the XXV the colessal bust of Neptune, (606); in the XXII the bust of Isis (536); in the XXI the head of a statue of Venus (513); the portrait of Antoninus Pius (505); in the XX Tiberius (494); Cupide (595); Minerva (496); in the XVIII the statue of a hero (453); in the XVII the portrait of Augustus when a youth and the head of Cicero (423); in the XVI the statue of Tiberius, in the XV to the left a basrelief

of the three graces and an important fragment of basrelief brought by Morosino from Greece to Venice; in the XIII to the left the fragment of a shield copied from that of Fidia; in the XII is a small statue of Apollo (185); in the X Giuno feeding Ercules; in the IX the bust of Pallas, found in 1692; in the IV to the left a fragment of a basrelief with marine monsters; in the I. the fragment of a seating Apollo (1) and a fragment of Minerva (10). Turning back we enter on the left the *Braccio nuovo*, erected after designs by Stern, and opened to the public in 1822; the busts which adorned the gallery belong to the Ruspoli princes. Here we observe a precious statue (5,; a Silenus with the child Baccus in his arms (11); the statue of Augustus (12); the statue of Titus (26), discovered in 1288 in S. Giovanni in Laterano. In the four corners we see the colossal masks of Meduse, found near the temple of Venus and Romulus. In the hemycircle we admire the Amazon (7), the Fortune (86), the statue of Esiodus, and the Ganimède of Narcis (92), found in 1800 in the excavations of Ostia. Leaving the hemicircle we see the Minerva of Medicine, (114) a Faune (120), a beautiful reproduction of Doriforo (126) and Mercure (132) restored by Canova. Coming back to the iron gate where the Chiaramonti Museum ends we pass into the *Galleria Capidaria* arranged by Monsignor Gaetano Marini by order of Pius VII: on the left side are some pagan inscriptions, and in the centre some christian ones, found in the catacombs about 5000 inscriptions). Coming down by the great staircaise (*scalòne*), we see a glass door, which leads to the

Biblioteca Vaticana — It is believed that it was founded by St. Ilarius and that Nicholas V. arranged it. The number of the codes increased under Sixtus IV. The pope Sixtus V ordered Domenico Fontana to build the great hall (*salone*). There are 126.000 volumes and 30.000 MM. SS., amongst which 4000 in greek and 2000 in oriental languages. The vault of the *sala degli scrittori* (hall of the writers) was painted by Mario da Faenza; the landscapes are by Brilli. The frescos of the *salone* are by Viviani, Baglioni, Salviati, Salimbeni, Guidotti and Nebbia. At the left is the entrance to the *Archivi*

pontifici, destroyed by fire and then restored. In 1789 they were enlarged and enriched with other documents brought from Avignone. Leo XIII opened the *Archivio segreto*; among the most important MM. SS. we must note the *Virgilio* with 50 miniatures, the *Terenzio* of the IV century, the Natural History by Decembrio Candido, with miniatures by Raffaello, the History of the Dukes of Urbin, the life of Guidobaldo II. with miniatures by Clovio. At the end of the large hall are two galleries; in that to the right we see the fragment of the floating villa of Tiberius, at the lake of Nemi; and some objects chiselled by Benvenuto Cellini; in the other to the left we admire the facade of the vatican basilica after designs by Michelangelo. Now we pass to the

Museo Cristiano. — It was founded by Benedict XIV. It is worthy of notice an ivory basrelief after designs Michelangelo, representing the *Deposizione della Croce*, and a vase by Cellini, representing the triumph of Charles V. The frescoes of the *Galleria dei Papiri* are by Mengs. In the *Galleria dalle pitture antiche* is the celebrated fresco called *Nozze Aldobrandini*, discovered in 1606 at the Esquilino; the vault was painted by Guido Reni; the mosaics of the pavement were discovered in the Brancadoro vineyard outside the gate of S. Lorenzo. Then follows the *Gabinetto dei bolli antichi*, explained by Marini; then we pass to the *Gabinetto numismatico* where was a chapel erected by Pius V; the frescoes are by Vasari. In this *Gabinetto* were precious collections of coins; but after 1798 many things were stolen. Going on to the left, and after having crossed two rooms, we descend to the

Appartamento Borgia — It was erected by Alexander VI and restored by order of Leo XIII by Prof. Seitz and Architect Vespignani. In the first hall we observe the frescoes and arabesques by Giovanni da Udine and Pierin del Vaga; in the second the frescoes by Pinturicchio; in the third the died pope Alexander VI: there is a picture representing Lucrezia Borgia and the Duke Valentino; in the fourth we must note the engravings by Marcantonio; in the fifth the portrait of Alexander VI. in the picture

representing the Resurrection ; in the sixth are frescoes by Giovanni da Udine and Pierin del Vaga. From the windows we can see the *Cortile Belvedere* constructed by Bramante. Coming back to the *Loggie di Raffaello* and descending to the *Cortile di S. Damaso*, we pass to the

Fabbrica dei Mosaici. — Admirable for the work which is executed there and for the collection of enamel of various tints of which there are almost 10.000. On coming out we pass into the *Giardino della Pigna*, constructed by Simonetti in the time of Pius VI. In front is the pedestal of the column of Antonino Pio, discovered in 1705 in the garden of the priests of the mission at Montecitorio, together with the column which having been damaged by a fire in 1756 was used to restore the three obelisks erected by Pius VI. In the middle of the garden is the monument of the Vatican Council of 1870, which was intended to be placed on the Gianicolo and which was constructed by Leo XIII. from designs by Vespignani. Turning to the vestibule we enter the large garden where we notice the *casino* called *Villa Pia*, erected by Pius IV., from designs by Ligorio, and decorated with pictures by Barocci, Zuccari and Titi. Leaving the palace and turning behind the column to the left we observe the gate of the barracks belonging to the Swiss Guard, which was the door of S. Pellegrino ; turning again to the left by Porta Angelica, on the left we see the church of S. Anna and on the right that of *S. Maria delle Grazie*. Again we enter the

Quartiere dei Prati. — There is nothing to be observed except the *Palazzo di Giustizia*, designed by Caldarini, the three bridges Margherita, Cavour and Umberto, the statue of Cavour by sculptor Galletti and the new church of S. Giovacchino, which has a wonderful crypt, constructed from designs by Raffaello Ingami, under the direction of Giovan Battista De Rossi. Then following the Via Germanico, the Via Leo IV, and the Via Trionfale we reach

Monte Milvio. — It is m. 146 above the level of the sea, and was called *Clivus Cinnae*. In the middle age it

was called Monte Malo, and it is believed that the modern name takes its origin from the name of the architect Mario Mellini, who built a villa there by order of Sixtus IV. According to Cicero, the true ancient name was *mons Vaticanus*. As regard to its name in the middle age we observe that the words *mons malus* (bad, fatal hill) allude perhaps to what Tacitus says: « *infame vaticani loci, unde crebrae in vulgus mortes* ». But we observe that when Otho III (April 29th) assailed Castel S. Angelo, the Germans called it *mons gaudio* because from it we enjoy a beatiful panorama. On the contrary the romans called it *mons malus*. It was also called *monte d'oro* (golden hill) because there we see the Villa Blumansthal, on the entrance of which is an inscription with golden letters, and *monte a mare* (sea hill), because it was called *monte mare*. At the time of Cola di Rienzo. This mount remind us of many an historical episode. The more important is that of L. Cornelio Cinna, who, after having sworn his allegiance to Silla, united himself with Mario against Silla. Here it is believed that a brilliant cross appeared to Constantine (312) at the moment in which he went to fight Massentio. Here the imperial troops of Otho III stopped in 998 here also 1527 the constable of Bourbon encamped his soldiers (40.000) to sack Rome. On this hill the French troops encamped when invading Rome (5840); and here was fought the last battle (September 1870) of the war of italian independence. There are man springs of mineral waters the *Damasiana* which comes from Porta Cavalleggeri; the *Angelica*, the *Lancisiana* and *Innocenziana* water. Following the Via Trionfale we reach the church of the *Madonna del Rosario*, erected in the XVI. century by Gian Vincenzo De Rossi; further on is the chapel of *S. Croce*, erected by Mellini in 1470, and then we see the entrance to the

Villa Mellini. — Now it belongs to Mr. Manzi. From that villa we can enjoy a wonderful parorama of Rome. Going on we arrive at the *Borgo S. Onofrio* where is the of the same name and the *Fortress of Monte Mario*. When excavating that fortress they found a *cippus* which belonged to the sepulchre of a young lady called Minicia Marcella, daughter of Fundano, consul in the

year 107 A. D. Returning to the Via Trionfale and taking the Via Leone IV and the Via delle Milizie, we reach Porta Angelica, which leads to the

Villa Madama. — It was erected by the Card. Giulio dei Medici after designs by Raffaello, and accomplished by Giulio Romano and Sangallo. Formerly it was called Villa Medici, and that it took the present name because was purchased by Margaret of Parme, daughter of Charles V; in 1747 it passed into the family of the Bourbons of Naples. The stuccoes and the arabesques of the loggia are by Giovanni da Udine and the pictures of the vault and windows are by Giulio Romano. The Via Porta Angelica leads to the

Ponte Milvio — Which was built in very ancient times, it was restored by Emilio Scauro (it is believed that the name *Milvio* is derived from *Emilio*) then by Nicholas V and Callixtus III. In 1825 it was strengthened by order of Pius VI and finally by Pius IX (1850). At the corners are four statues: St. John and Jesus by Macchi, and the Conception and St. John Nepomuceno by an unknown sculptor. This bridge is important because here Cicero in the night of December 3^d (63 B. C.), imprisoned the Allobrogi, who took part in the Catiline conspiracy. Also on this bridge Constantine defeated Maxentius in the battle *ad saxa rubra* (October 27th, 312 A. C.).



VI.

From Ponte Milvio to the Capitol.

Crossing Ponte Milvio, we find on the left a mineral water spring, which is called

Acqua Acetosa — Alexander VII in the year 1661 ordered the construction of the building which is there, after Bernini's plans. A fine view of the country looking towards Castel Giubileo *Fidenae* is obtained from that spot. On the hill standing above the plain there is Villa Glori where on the 22nd october 1867 Enrico ad Giovanni Cairoli fell while fighting against the pontiffs, and a memorial column was erected there to mark that deed. Going on to Porta del Popolo we meet on the left the pretty round church of S. Andrea built by Vignola in 1527, with a *doric* porch, in memory of the deliverance of Clemens VII from the troops of Charles V. Near there is the spot where was the vineyard of the Agostiniani in which are the remains of the basilica of S. Valentino and the christian cemetery.

Palazzo di Papa Giulio. — It was erected by Giulio III. after Vignola's plans; the elegant courtyard is worthy of note. Before entering Rome Princes and Ambassadors lived in it, it was used as hospital, school and veterinary barrack. Some of the rooms were decorated with stucco and frescoes by Zuccari, now in bad condition. In that restored palace is a section of the *Museo Nazionale*, established in 1889, which contains objects found in the ancient Faleria near Civitacastellana.

Porta del Popolo. — It is a very old gate and from an inscription of the time of Marcus Aurelius, which was there till the VIII century indicating the duties to be paid, appears that the excise line passed there in the II century, two hundred years before Aurelianus erected the town-walls; and the row of tombs discovered in 1877, shows that the ancient Flaminia gate corresponds to the present Porta del Popolo. It was built in the year 1561 and decorated in 1565; in 1877 on each side of the gate two other passages were open, the statues of S. Peter and S. Paul are by Mochi. Crossing the splendid *Piazza del Popolo* we enter the Corso (now called Corso Umberto I. after the tragical end of King Humbert, in 1900).

Gesù e Maria. — It was erected in 1640 after the plans of Carlo Milanese, the façade is by Rinaldi who richly decorated the interior though with *barocotaste*; some paintings by Lanfranco are seen in the sacristy. Opposite stands the church of

S. Giacomo. — It was erected with the hospital in 1388 by Card. Giacomo Colonna. It was rebuilt in 1600 by Card. Salviati after Francesco da Volterra's plans but achieved by Maderno; in 1863 it was restored by Morichini. The hospital was rebuilt by Gregorio XVI., after the plans of Camporese. Opposite in via dei Greci is the *Accademia di S. Cecilia* with a fine concert-hall by Pompeo Coltellacci. Further on to the right stands the church of

S. Carlo — It was erected by the Lombards after the plans of Onorio Longhi and finished by Pietro da Cor-

tona who made the cupola and tribune. The canvas on the high-altar is one of the best works of Maratta (1690) in the central nave close to the pulpit Alessandro Verri, the author of the *Notti Romane* was buried. Behind the high altar the heart of S. Carlo is kept. Near the Church at n. 437 is the *Porticina Accademica degli Arcadi* where every evening, half an hour after the eve Maria, from November to April, lectures on Archæology, History, Literature, Fine Arts, Hyggiena etc. are given. Not far beyond, at the entrance of Via Condotti, stands the Trinitari Church, designed by Emanuele Rodriguez in which the only remarkable thing is a S. Agnes by Benefial. Opposite is *Palazzo Ruspoli* formerly Caetani, erected by Buccellai in 1586 from the designs of Ammannati: the magnificent staircase with 115 marble steps is by Longhi - Opposite is *palazzo Bernini* (n. 151) and in its vestibule the statue of Truth uncovered by Time, sculpted by Bernini to answer the accusation of his detractors. In the square in front there is the church of

S. Lorenzo in Lucina. — Founded by Sisto III. in the year 440 it was restored by Benedetto II. in 685 and by Adriano I. in 780; it was rebuilt and newly conserved by Celestino III in 1196. Its name is derived from the Temple of Giunone Lucina upon the site of which it stands; the steeple belongs to the VIIth or VIIIth century; the porch is medieval; the frescos of the last restoration in 1858 are by Bompiani; the Crucifix on the high-altar is by Guido Reni. Between the second and third chapel, on the right is the tomb of Niccolò Poussin. On the right side of the church in the Corso we find *Palazzo Fiano Ottoboni*, erected under Eugenio IV, in its courtyard are the remains of the *Ara pacis Augustae* dedicated to the memory of the return of Augustus from Spain and Gallia in the 14th Before Christ. Near S. Lorenzo church Augustus raised the Egyptian obelisk of Psammetico II. (VIII century B. C.) now standing in Piazza Montecitorio. Turning the corner of Via Condotti on to the right in Bocca di Leone we find the palace of Duke Torlonia where are to be seen some beautiful paintings by Prospero Piatti ordered by Duke Leopoldo in 1887. Reaching the end of the street and passing

through via del Gambero we arrive at the church of

S. Silvestro in Capite. — Wis believed to be erected in 261 and so called because in it is kept the head of S. John Bapt. The high-altar is by Rainaldi, in the porch there is an inscription of 1119. The monastery formerly belonging to the church has been transformend into the

Palazzo della Posta e dei Telegrafi. — Which was designed by Malvezzi in 1878 with a façade in the lombardo style. Close to it is the *Ministero dei Lavori Pubblici*. Opposite to the post-office is the english church of the *Trinità* by Cipolla, a fine work in the basilica style. In the centre of the square is the statue of *Pietro Metastasio* by Gallori erected in 1884. Going to the Corso through via delle Convertite there is on the right *Palazzo Verospi* in which Albani paintend his largest fresco on the ceiling of the grand saloon (1625). On the left is *Palazzo Marignoli* by Podesti.

Palazzo Chigi. — In the Corso, - was begun in 1525 by Giacomo della Porta, continued by Maderno who made the staircase and finished by Felice della Greca. In the antechamber on the first floor are two works by Bernini, a S. Francesco by Baciccio and a S. Pietro curing a cripple man by Pietro da Cortona. In the *Biblioteca chigiana*, founded by Alessandro VIII are important manuscripts among which the description of Rome by Cola di Rienzo. The palace, erected by the Aldobrandini was enlarged and embellished by the Chigi who acquired it from D. Olimpia Pamphily in 1659 for the amont of lire 220062,75. Opposite to the palace opens Via del Tritone at the corner of which stands *Palazzo Bocconi* from the design of De Angelis. The other side of the Chigi palace faces

Piazza Colonna — In the middle rises the coclide column erected by the Senate and roman people to Marco Aurelio to commemorate his victories against the Marcomanni; it is formed of 28 pieces of marble covered with basrelief and it is 30 meters high; the statue of S. Paul on the summit was put there by Sisto V. to replace the former one then no longer in existance. By

the column we see a fountain supplied with Vergine water erected by Gregorio XII from the design of Della Porta. Before the time of Sisto V. the square was named *di S. Bartolomeo*, after the church still in existence, on the side of which (corner via Bergamaschi) a lumatic asylum was erected in 1550. It erished there hill 1726 and T. Tasso certainly stayed in it when he came to Rome as a fugitive from Ferrara in 1587. On the other side of the church stands the *Palazzo Ferraioli* by Peparelli, designed in the guelfa style with a tower at the corner and formerly extending as far as Piazza di Sciarra. At the bottom of the square is the beautiful *portico* of imperial style, erected by Camporese in 1889 with the columns found at Vejo. The upper part was renewed by Giovenale. Behind that building is

Piazza Montecitorio. — The hillock on which the square opens is formed from the ruins of Statilio Tauro's Amphitheatre called in the XII century *Mons Acceptorius*. In the centre is the obelisk erected in Eliopoli to Psammetico II. (865 b. A. C. on placed by Architect Antinori in 1789. by order of Pio VI. The main building in the square is the House of Parliament erected by Bernini for the Lodovisi family in 1650, altered afterwards by M. De Rossi and finished by Carlo Fontana in 1697. Innocenzo X. established in it the court of laws which remained there hill 1870. The street opposite to Parliament House leads to Piazza di Pietra where we find the the Exchange and the *Camera di Commercio*. The remains which are seen there belong to the *Temple of Neptune* erected by Agrippa in the year 24 B. C. Going through Via de' Burro we reach the

Chiesa di S. Ignazio — It was begun in 1626 by Card. Ludovisi and finished in 1685, from the design of Domenichino; the façade is by Algardi; the cupola is unachieved; the paintings on the grand vault are striking for their perspective effects are by father Pozzi; S. Luigi Gonzaga and the tomb of Gregorio XV., by Le Gros, are worthy of notice. Turning the corner of Via S. Ignazio and going through a little door on the right we reach the

Biblioteca Casanatense. — Founded by Card. Casanate it possesses several hand-written codex among which is a large Bible in parchment. The great hall containing a large statue of the founder is closed to visitors. Two rooms are open to the public for reading and reference. The number of the volumes therein is 112000. There is also a collection of all the engravings issued by the Royal Calcography. Quite near is the Piazza del Collegio Romano in which stands the Ennio Quirino Visconti's Lyceum; the palace was erected in 1582 by Gregorio XII from the design of Ammannati: in it are, the *astronomical Observatory* founded by the celebrated Father Secchi; the *Biblioteca Nazionale Vittorio Emanuele*, the principal in Rome, full of modern works and foreign reviews; the Italian Geographical Society and the Alpine Club. There is also the

Museo Kircheriano. — It was founded by Father Atanasio Kircher. Remarkable in it are the *cista Ficoroni* found in the last century near Palestrina; a set of silver vases called Vicarello vases after the place where they were found; a collection of very old coins (*aes rude*, *aes signatum*); the *Palatino graffito* found on a wall of the *domus Gelotiana*. On the right is a fang gallery containing the

Museo Preistorico Etnografico. Founded in 1876 by Prof. Pigorini, it contains about 40000 objects. Worthy of notice are: the mexican mantle presented by the Tlaxcala Republic to Axotecal; five mexican mosaics; the famous prenestini articles, a golden necklace (1) a silver cup (26) a pure gold vase (20) and two daggers (27, 28). Quite near, on the Corso, is

Piazza di Sciarra. — On the left stands the *Cassa di Risparmio*, a fine building by Cipolla. Opposite is the *Palazzo Sciarra*: its façade, a master piece by Flaminio Ponzio of the XVI century; the door by Tabacco was added afterwards and the yard was made in 1875 by Settimi. The Gallery in it, no longer in existence, was one of the most interesting in Rome, and its masterpieces now scattered in the apartment were; the violinist by

Raphaël, Vanity and Modesty by Luini, the Duke of Mantova's portrait by Mantegna, the *Bella* by Tiziano or by Palmas. Going towards Piazza Venezia we reach Boncompagni's palace on the right, now Simonetti's, erected from the designs of Alessandro Specchi. Over against is the church of

S. Marcello. — Worthy of notice are in it, the tomb of Card. Micheli on the left, the Crucifix chapel with frescoes on the vault by Pierin del Vaga and a painting by Giov. Batt. da Novara in the fourth chapel.

S. Maria in Via Lata. — In it are the tombs of the French painter Drouais (1788), of the poet Ubaldeo (1527), of Zenaide Bonaparte whose bust is by Tenerani. In the sacristy the only of the visible remains are those of the portico called *septa Julia*, which served as a market at the time of Tiberius. Connected to the church is the

Palazzo Doria. — It was constructed under Eugene IV. (1426) and belonged to Card. Acciapacci, and afterwards, to the Aldobrandini Pampily families and finally to the Doria family. The courtyard was constructed by Bramante; the façade on the Corso was erected after designs of Valvassori (1690); the other on the Piazza del Collegio Romano is by Pietro da Cortona, the third façade is by Paolo Amali and the fourth by Busiri. On the first floor is a *Gallery* of choice pictures. We shall note the most important. In the first hall: landscapes by Gaspard Poussin (22, 23, 20), portrait of Innocent X. by Velasquez; portrait of the same Pope by Bernini (6). In the second hall: Judith by Guido Reni (17); St. John the Baptist by Guercino (22); St. Sylvester by Pesellino (29); the Annunciation by Lippi (34); St. Leo IV. by Perellino (29); the Virgin by Rondinello (41, 48); Magdalena by Murillo (44), St. Sebastiano by Perugino (96). In the fourth hall: Mars, Venus and Cupid by Bordone (1); Hunting pictures by Brilli (18, 32). In the fifth hall: St. Catherine by Beccafumi (21); In the sixth hall, the Holy family by Ghirlandajo (5); Head of a baby by Velasquez (9); The Virgin by Maratta (13); St. Catherine, of the Bernini school (39). In the seventh hall a landscape

by Salvator Rosa, 'a view by Rembrandt (27). In the eighth hall: sellers by Voerix (7, 8, 9, 10). In the first section, on the left, of the Gallery: The holy Family by Sassoferrato (9); portrait by Tiziano (14); the rest in Egypt by Lorenese (25); St. Elizabeth by Garofalo (26); the rest in Egypt by Saraceni (32). In the second branch: The Virgin by Francia; portrait by Rembrandt (23); the sacrifice of Abraham by Lievens (26), the daughter of Herodius by Tiziano (40); the Queen Jeanne II. of Naples, a copy of the original by Raffaello (53); Magdalena by Tiziano (56); the Glory from the original by Correggio; portraits by Raffaello. In the third branch: the Assumption by Caracci (3); portrait of Macchiavelli by Bronzino (11); Jesus Christ by Michelangelo (17); the temple of Apolle by Claudio da Lorena (24); Adoration of the Magi by Caracci (30); burial of Jesus Christ by Caracci (35). There is also a classical collection by Pussino. Opposite, on Via del Corso, is the new *Palazzo Odescalchi* (XVI. century) At the corner of Piazza Venezia (n. 130) is the palace *Bonaparte*, formerly Rinuccini, where Madame Letizia, the mother of Napoleon I. died. On the left is the *Palazzo Torlonia*. Turning to the left and following the Via Nazionale we admire, on the right, the Evangelical Church and opposite the National Theatre by the Arch. Azzurri. This theatre stands on the ruins of the temple of the Sun. Continuing on the right, we find a tower of the Colonna's and a pretty *casina* (cottage) of the Renaissance style, after designs of Pietro Carnevale. Turning to the left, is the Monastery of St. Catherine, erected in 1563 by G. B. Saria. Part of the Monastery serves now as barracks, where we see the

Torre delle Milizie. — It was erroneously believed to be the tower where Nero played on the zithero when he watched the burning of Rome. Really it was constructed in 1210. Opposite is a ruin of the Servian wall. Near is the *casino Antonelli* with the *porta Fontinale*. The *villa Aldobrandini* is also in this square, and at the corner of Via del Grillo we see the *tower of the Milizie* (soldiers) which is thought to have belonged to Gilido

Carbonis, a captain of Colonna's troops. Facing the Villa Aldobrandini is the church of

SS. Domenico e Sisto — It was built by order of Pius V. and enlarged by Urban VIII after designs of Vincenzo Della Greca. Annexed is the office the General Direction of the *Fondo per il Culto* (properties, funds etc. which belonged to the abolished catholic corporations). Going on, we find in Via Panisperna, the church of

S. Agata dei Goti. — Constructed in 460 by Flavins Ricimero, it was in used for the Arian worship. It was closed from the disappearance of the Goths till the times of Gregory *Magno*, who consecrated this church as a catholic one. It was restored in 1589. There is the sepulchre of O' Connell. The Church belong to the Irish college. Turning by Via dei Serpenti we reach the church of

S. Maria dei Monti. — It was built in 1580 by arch. James Della Porta. There are frescoes by Zuccari, Baglioni and Nicola da Pesaro. In a tomb is the corpse of S. Giuseppe Labre, a belgian beggar. Taking Via Viminale we arrive at the church of

S. Lorenzo in Panisperna — It is believed to have been constructed just on the place where St. Lawrence suffered martyrdom. Probably the name is derived from the latin words *panis* and *perna* (bread and ham): here a breakfast was in ancient times distributed to poor people. This church was rebuilt by Boniface VIII and renewed by Gregory XIII. The fresco on the high-altar is by Cati, a pupil-fellow of Michelangelo. The annexed monastery serves now as a school of chemistry at the University. Coming back to the Quirinal, on the left stands the church of

S. Silvestro. — It is most ancient, and it was restored by the PP. Teatini under Gregory XIII, after designs of Onorio Longhi. The dome is painted by Domenichino; the two angels are by Algardi. In the second chapel are some frescoes by Polidoro da Caravaggio; the vault by Chev. d'Arpino. Inside are the tombs of Card.

Bentivoglio and Farinacio. The latter was the defender of Beatrice Cenci. Returning to the Via Nazionale, and going on we observe the palace of the

Banca d'Italia. — One of the most elegant and magnificent palaces of modern style. It was constructed by Arch. Gaetano Kock. Further on the left, is the *Palazzino Huffer*, in the french style, and then the

Palazzo delle Belle Arti. — It was erected after designs of Pio Piacentini, and is destined to the exhibition of modern artistic works. Indeed there is a *Galleria di Arte Moderna* where are sculptures and paintings purchased yearly by the Ministry of the Public Instruction. Near it is the ancient church of

S. Vitale. — It is situated in a low level from the street. In was built in 416 by order of Innocent I. The door is truly remarkable on account of the fine carvings of the XVI. century. Coming back through Via Nazionale, at its end we reach Piazza Venezia, where is the

Palazzo Venezia. — A colossal edifice erected in 1455 by Card. Pietro Barbo. There dwelt many a potiff. Charles VIII, King of France, stayed here when he went to the conquest of Naples. Pius IV gave this palace to the Republic of Venise and then it passed to the Emperor of Austria. The architects who worked to embellish it, are : Bernardo di Lorenzo, Giacomo da Pietrasanta, Sangallo, Meo del Caprino and Giuliano da Majano. The travertine was taken from the Colesseum. The marble door on *Piazza Venezia*, is worthy of notice. Of the gigantic towers, which were in the plan, one only was constructed. The so called *palazzetto* overlooking Via dei Barberi, was built posteriorly after designs of Pietro de Dulcibus. Hence we go to the Piazza S. Marco, where is a remains of a statue (a goddess), called by the people *Madama Lucrezia*. Opposite the garden is the church of

S. Marco. — Built by order of Pope St. Mark in 836, an rebuilt in 833 by Gregory IV. Paul II. added the façade. In 744 it was newly decorated by Card. Quirino.

The façade is by Ginliano da Majano; the roof has many paintings of the Renaissance period; the great arch and the vault of the apse have some mosaics of the IX century. The painting representing St. Mark belongs to the first venetian school. In the fourth chapel is the St. Michael by Mola. Coming out and taking via Macel de' Corvi we observe the remains of the monument to *C. Publicio Bibulo*, erected by the Roman people *honoris virtutisque causa*. Here was the *porta Ratumena* of the Servian wall; to the right is the tomb of the Claudii, and the remains of the house of Giulio Romano. Returning to Piazza Venezia and taking via del Plebiscito, we see, on the right the *Palazzo Grazioli*, the architecture of which is by Del Sarto. Then we find the *Palazzo Altieri*, built by order of Clement X. by Giov. Antonio De Rossi. The first floor is occupied by the office of the of the High Law Court (*Cassazione*). Opposite is the

Chiesa del Gesù. — It was built in 1575 by Card. Alexander Farnese, after designs by Vignola and accomplished by Giacomo della Porta. The fresco of the vault is by Baciccio; the painting which represents the *Circoncisione di Gesù* is by Capaldi, and near it we observe the monument to the Card. Bellarmine, by Bernini. The chapel of St. Ignatius was erected at the expense of Father Pazzi, a Jesuit; the silver statue of that saint is a copy of the original by Le Gros. In 1868 this church was newly decorated by Prince Alessandro Torlonia. From the sacresty we pass to the rooms of S. Ignatius. Turning to the left by Via Aracoeli after having noticed on the left the little church of S. Venanzio dei Camerinesi, and at the entrance of Via Giulio Romano the church of *S. Rita*, we ascend the staircase of 123 marble steps built in 1348 under the direction of Lorenzo Simeone Andreotio, and in 1880, renewed by the Municipality of Rome. This staircase leads to the church of

S. Maria in Aracoeli. — It was called Santa Maria di Capitolio and Gregorio Magno dedicated the church of this name which was afterwards called Aracoeli, from the legend of an altar built there by Augustus to the future redeemer foretold by the Sibyl. In the X. century

it already belonged to the Benedettini monks; in 1290 Innocent IV gave it to the Francescani monks. The church was considered by the Municipality of Rome as its property; rebuilt in XIII century in the gothic style. In 1464 it was restored by Card. Oliviero Carafa. In the beginning of the XIX century was again restored on the spot where stood formerly the temple of Giuno Moneta and of the Child Jupiter; there was near the cloister an immense tower erected by Paul III and recently demolished to make room for the monument of Victor Emanuel II. The church is divided into three naves by 22 columns of different height and diametre almost all of red granite. The pavement was designed by the Cosmati; the vault of the chief nave was made at the expenses of the Romans to commemorate the victory of Lepanto in 1575. To the right of the door is the tomb of the Bishop Crivelli da Aquileja, by Donatello; to the left that of the astronomer Margani (1520) with a statue by Sansovino. In the first chapel on the right are frescoes by Pinturicchio and the wonderful statue of S. Antonio. Near the door of the sacresty is a monument by the Cosmati, belonging to Cardinal Matteo di Acquasparta. In the sacresty is a picture by Giulio Romano. Here they keep the *Santo Bambino*, carved in the XVI century by a monk, out of the trunk of an olive-tree from the garden of Getsemam.

Leaving by the side door we observe a lunette with interesting mosaics by Giacomo e Giovanni Cosma (1290). Descending the steps we arrive at the square of the

Campidoglio. — This hill, the least of the most important of Rome, was called *Saturnio* from Saturne who was said to have lived there, and *Tarpeio* from the virgin Tarpeja who was killed by the Sabines and buried there. The name as its origin in the legend that when the Temple of Jupiter was founded there in the time of Tarquine the Proud, they found the head of a man, called *Tolus* (caput Toli), was the subject of the fable. This hill has two prominences, the one on which the temple of Jupiter was built was called *Capitolium*; the other where the fortress stood was called *arx*, and the depression between was called *asylum*. The

three parts were then called *mons capitolinus*. In 78 B. C. the archives were carried there and this was the origin of the *Tabularium*. After 1223 the seat of the magistrates of the city was built on this ruins and in 1300 the senatorial palace was erected with square towers at each corner; to the right was the palace (now called of the *Conservatori*). As a symbolical representation of the town there was placed the geese with the wolf and the eagle. Now we reach the Capitol by a wide staircase, at the foot of which are two lions, placed there in 1886, in place of two ancient ones, which spouted water and were sent to the museum; in the adjacent garden as a small statue in bronze of Cola da Rienzo by Masini, erected by the Municipality of Rome in 1887. In the middle of the square is the equestrian statue of Marcus Aurelius, found near the basilica of S. Giovanni in Laterano, where it had been erected by Sixtus IV and then removed from there by Paul III in 1538. Of the three palaces the opposite one is called

Palazzo Senatorio. — It was erected in 1143 on the ruins of the *Tabularium*, and was used as a residence by the Senators of Rome; It was enlarged in 1300 and fortified by Boniface IX; Michelangelo built the staircase and the fountain was built after his designs. Sixtus V. caused the statue of Roma to be placed there, which was only a copy in white marble of a statue of Minerva found at Cori, as well as the two statues of the Nile and Tiber, which were in the Baths of Constantine on the Quirinale; the façade is by Della Porta and Rainaldi. In 1889 part of the ancient façade was discovered with coat-of-arms in coloured marble or mosaic. The staircase leads to hall were the Municipal Council meets. The tower which is above the palace is the ancient one reduced to its present form by *Martino Longhi*, the elder in the time of Gregory XII. In it we find the bell called *patarina*, which was taken from the inhabitants of Viterbo, in the middle ages. In 1850 the interior of this palace was restored by Enrico Calderari to serve as offices for the Municipality of Rome. At the entrance we find the *Tabularium*, of which we must observe the façade on the side of the Forum. The *Tabularium* was erected

in 78 B. C., as is seen from an inscription found in the court-yard, near the road of the arch of Septimus Severus. On the square tower which is in this street we see the coat-of-arms of Boniface IX, and in another several coats-of-arms belonging to Senators of the time of Leo X. and Paul III. Coming back to the square we enter the palace on the right, which is the

Museo Capitolino. — It was designed by Michelangelo, and built by his pupil Tomaso de' Cavalieri, who modified it slightly. In 1471 Sixtus IV had given to the people of Rome a beautiful group of ancient statuary; but Leo X. really began to form the collection which was enlarged by Pius V, Clement VIII, Benedict XIV, and Clement XIII; but the credit of founding the museum is due to Clement XII, because he caused the halls to be decorated and ordered the objects contained in them to be classified. In the courtyard designed by Giacomo della Porta is the statue of the Ocean, and of the Rhine. called *Marforio* (*Martis forum*). Before are two lions in basalt of ancient egyptian art which adorned the temple of Isis and Pius IV caused it to be transported to the foot of the staircase of the Campidoglio, from which place it had been taken. To the left of the portico there are some columns which belonged to the temple of the Concordia. In the room to the left is a mosaic found in 1878 on the Quirinal, in the house of Claudio Claudiano, representing a lion dominated by Amore, founded at Porto d'Anzio. Coming back into the portico on the right we observe Jupiter holding a thunderbolt in his hand (20). Ascending the stairs in a room on the right is an altar of marble found in Albano; in the next a sarcophagus representing a battle between romans and Gauls. Ascending the staircase we find the fragment of the ancient plan of Rome, of the time of Severo and Antonino (Caracalla). Entering the Gallery we notice the bust of Amore breaking the bow (15), an imitation of Prassitele or Lisippo; on the right is the hall of the doves, where we admire the mosaic representing some doves, found in the Villa Adriana; a sarcophagus (13) of the III century, and a table on which is represented the war of Troy. Returning to the Gallery we observe the old woman drunk (8),

a copy after Mirone, the graceful statue of Euterpe (32), the colossal bust of Jupiter (49), a sarcophagus with the education of Bacchus, the Psyche of the Villa d'Este at Tivoli, and a magnificent statue of a man sitting. On the right we enter the *Gabinetto della Venere*, where is the Venus Capitolina, one of the most precious statues in the world of greek origin; we also observe the group of Cupid and Psyche, found on the Aventine. Reentering the Gallery under Jupiter with the eagle (20) we observe a votive altar of great interest representing the story of the Vestal Claudia Quinta, who with her belt drew out of the Tiber the vessel which was carrying the statue of Cybel (Magna Mater) and a beautiful vase found near the tomb of Cecilia Metella. On the left we enter the hall of the Emperors where in the middle is the magnificent statue of a woman sitting believed to be Agrippine or Domitia. Of the portraits we must notice: Caligola (11), Galba (18), Vespasianus (21), Domitian (24), Trajan (27), Hadrian (32), Marcus Aurelius (38) Commodus (43), Caracalla (53), Geta (54), and Æliogabalus (57). In the middle of the *Scala de' Filosofi* is the sitting statue of Marcellus; and there are some basreliefs and portraits (Socrate, Homer, Cicero, and Æschilus). In the *Salone* we observe Hercules when a boy, Apollo Pitius (7), Minerva (17), Mercury (21). In the *sala del Satiro*: the satire in red ancient marble, on the altar dedicated to Serapis, the sarcophagus representing the bottle of the Athenians a boy plaging with a mask of Sylenus (8). In the *Sala del Gladiatore* we see: the dying gladiator, a head of Alexander Magnus (3), a satire, the goddess of Isis (15), the only portrait of Marcus Brutus (16). Coming out from the Museum we observe the Caffarelli palace, now belonging to the German Embassy, built in the XVI. century. There is the Rupe Tarpea. Coming back to the square we enter the museum called

Palazzo dei Conservatori. — It was built after designs by Michelangelo, and it takes its name from the meetings held there by the Conservatives. In the vestibule there are on the right the statue of Ceasar, and on the left that of Augustus. In the courtyard a group showing a lion tearing to pieces a horse is remarkable.

Ascending the stairs there are to be seen on the wall some inscription on marble targets excavated there in 1870. On the first floor there is a copy of a rostrated column erected by Duilius, to commemorate the naval victory of Mile (361 B. C.), under which is a very most interesting inscription in old latin. That copy belongs to Tiberius time and was found near the arch of Septimus Severus. Now we must visit the

Pinacoteca. — It was founded by Benedict XIV, and the frescoes on the floor are attributed to Michelangelo. We must notice in the first saloon: Romulus and Remus by Rubens (89), St. Lucy by Garofolo (67), the Communion of St. Jerome by Caracci (25), St. John Bapt. by Guercino (13), the Nativity of the Virgin by Albani (142), Madgalena by Tintoretto (26), the Sybil by Guercino (34), the Assumption and Death of Mary by Cola da Amatrice (196-199), and the Blessed Soul by Guido Reni (2). In the first room we observe: the portrait of Velasquez (50), portrait of Van Dyck (100-106), portrait of Michelangelo by himself, portrait of Guido Reni, by himself, and the Annunciation by Garofalo (201).

In the second room we notice: the portrait of Bellini, by himself (132), the Baptism of Jesus by Tizian (124). In the second saloon: the rape of Europa, by Veronese (224), the Peace by Veronese (148), the adulteress by Tiziano (180), the gipsy by Caravaggio (128), S. Sebastiano by Guido Reni (116), S. Sebastiano by Caracci (159), and the sacrifice of Iphigenia by Pietro da Cortona (58). Now we enter the

Museo Nuovo. — In the *hall of the bronzes* we must notice a double-chaise found in 1873 at S. Vittorino. In the *Numnotecca* and *Giploteca* is the collection of the golden-imperial coins. The pavement in alabaster was found at the Esquiline. In the *Salone ottagonale* we notice: the sepulchral cippus of Q. Sulpizio Massimo (2), a sarcophagus of Vicovaro (21). Venus Esquilina (26), Hercules fighting (65). Crossing the *Promoteca* before the monument to Canova we pass into the *Sala delle terre cotte*, where are some remains of ancient tombs; then we enter the *Sala dei bronzi*, where we observe: the celebrated *lupa del Campidoglio*

(she-wolf of the Capitole) dating from 196 B. C. We do not know if the lupa is that of which Livius speaks or of it is the other of Cicero; it is certain that the work is very ancient; the twins is a modern work: they were cast by Landini after designs by Della Porta. Then follows an interesting collection of bronzes called *Museo italico*: there are important vases, sarcophagi, etc, and a cystis found at Palestrina.



VII.

From the Capitol to the Celius.

Descending the road on the left of the Senate house, where is the Arco di Settimio Severo, on the left we find the church of

S. Giuseppe dei Falegnami. — It takes its name from the brotherhood to which it belongs. It was erected in 1598 by Giovanni Battista Montani from designs by Giacomo Della Porta. Above the first altar to the left we notice the Birth of Christ by Maratta, the chapel of an ancient Crucifix is above the *Carcere Mamertino and Tulliano*. The present is of an irregular square shape, 5 by 3, 50 metres. The upper prison is the Mamertino, which is said to have been built by Anco Marzio, but seems to belong to the early times of the Republic. The outside wall was built in 52 A. D. The tower prison is the Tulliano, and is believed to have been built by Servio Tullio; but perhaps takes its name from the word *tullius*, and indeed there is a spring of water. In that prison died Jugurtha, and the celebrated conspirators of the plot of Catilina

Amongst other kings brought in triumph and consigned to this prison were Syphon King of the Numidians and Perseus, King of Macedonia. Here also Peter and Paul were imprisoned for nine months. Before leaving the Capitol hill, we must not forget to visit the temple of Jupiter. Leaving the Mamertine prison, on the left, is the church of

S. Luca. — It stands on the site of the ancient church of St. Martin, which was erected in the VI. century, on the spot of the *Secretarium Senatus*. It was rebuilt in the XIII century by Alexander IV and then granted by Sixtus V. in 1588 to the Accademy of Fine Arts called of *S. Luca*. In the upper church we must observe the original chalk model of Christ by Tordwalsen and opposite the tomb of Canina by Tenerani. In the lower church we see the ancient columns of the *Secretarium* and the monument to Pietro da Cortona by Bernini is especially worthy of notice. In the adjoining room is the

Accademia di Belle Arti, called of *S. Luca*. — In the XV. century an association of artists met in a church dedicated to S. Luca, on the Esquiline; and in the 1566 they transferred their quarters to the Church of S. Martino in the Forum. At the end of the XVIII. century, under the direction of Canova, it became more prosperous. Gregory XVI. granted large buildings in Via di Ripetta, at the spot called *Ferro di Cavetto*. Now this building have taken the name of Royal Institute of Fine Arts and the Academy remained near the Church of St. Luke and comprises architecture, pictures and sculpture. Along the staircaise are reliefs from the Trajan column executed by Louis XIV. On the 1st floor there are copies of the famous statue of Egina, given by the King of Bavaria. In the 1st hall we mest notice among the chalks the Ganimede, the Graces, the Shepherd by Tordwalsen and the Flora by Tenerani. On the second floor is the Gallery where we observe the copy of the first sketch of the Transfiguration by Marcantonio, the Venus and the Graces by Rubens (3); landscapes by Pussino (4 and 5). In the second hall we notice : Vanity by Tiziano (58) a boy with a crown by Raffaello and

Calipso by Tiziano. In the third hall: the portrait of Queen Elizabeth by Van Dyck, a sketch by Guido Reni (128) and Fortune by the same artist. (133). In the fourth hall: the farewell by Ettore Hayez (188), Contemplation by Greuze (197), the portrait of Elizabeth Lebrun by herself, (198). We leave the Academy and proceed to the

Foro Romano. — Originally this valley was covered with marshes and inundated at every rise of the Tiber. In former times it consisted of two squares of which the smaller (near the church of S. Adriano) was the *Comizio*, and was used for voting purposes, and the other was really the *Forum*, place of business, promenade and games. When the area was drained the Courts were built in the Forum and the Curia (Senate hall) in the *Comizi* and the *rostrum* for the orators. Around there rose temples and the dwelling of the pontiffs. Along the sides were shops, over which C. Maenius built galleries in order to see the games which were called *mœnia*. Then basilicas were built, the first being the *Porzia* (184 B. C), erected by Caton. At the time of Cæsar the meetings were held in *Campo Marzio* and the Courts in a neighbouring square (*Forum Julia*). So the *Comizio* was joined to the Forum. At the time of Theodore the Forum remained substantially unaltered. Then, gradually many pagan buildings became christian churches. The destruction caused by Roberto Guiscardo and the razing of the towers by Brancalone caused the level of the streets of the Forum to become so much high that only three columns of the temple of Castor and Pollux, and the column of Foca were to be seen. The Forum was still filled in 1536 when Paul III. for the solemn entrance of Charles V. caused a triumphal way to be opened from Porta S. Sebastiano to the Capitol. In the time of Leo X. (1513-1522). the excavation in the Forum were begun under the direction of Michelangelo; but the sack of Rome (1527) caused the work to be suspended. In 1547 Cardinal Alexander Farnese ordered excavations to be made in the Forum for scientific purposes; and there were continued without interruption till 1565. In 1742 the Cloaca Massima and the Basilica Giulia were brought to light. Archæological excavations were begun in 1788 by Baron of Fre-

denheim and continued by Fea from 183 to 1809. From 1811 to 1814 the excavation were continued by the french government. They were begun again in 1848 under the direction of Canova and continued in 1851. In 1876 and 1881 they were begun again by Minister Guido Baccelli. Thanks to the Engineer Giacomo Boni the excavations were begun which brought to light so many treasures of history and art (1893-1898). Following the road to the left we reach the entrance to the Forum. We at once observe the Temple of Castor and Pollux, which was built by ct. Postumio in 426 B. C. after the victory of Lake Regillo. It was rebuilt by Q. Metella in 100 B. C. and then by Augustus and Tiberius in the VI. century. Still keeping to the left and crossing the Vico Tusco we find the Basilica Giulia, the most extensive building in the Forum, begun under Julius Caesar and finished by Augustus. Here the Basilica Sempronia also stood. It was destroyed several times by fire and restored under Antonino and Diocleziano. Opposite the basilica we observe the Cloaca Massima, which crosses the Forum here and going towards the Velabrum, the longest side of the Basilica faces the *via Sacra*. The first branch was called *sacra Via sub novis* and the second *sacra Via sub veteribus*: These two branches uniting near the golden mile stone. were continued under the name of *Clivus capitolinus*, extending to the temple of Jupiter Capitolinus. Opposite the Basilica Giulia we observe eight columns, of which the VI and the VII are thought to have belonged to the *throphoeum magnum* erected by Constantine. In front is the column of Phocas (608). Going on toward the Capitol between the *vicus jugarius* and the *clivus capitolinus* we see the temple of Saturne, one of the most ancient of Rome. Then, beside the temple of Saturne, and near the rostra are the ruins of the arch of Tiberius, built to commemorate the retaking of the ensigns lost by Germanicus. Near the arch of Tiberius is a kind of room with white marble pavement, called *Schola Xanta*.

After the temple of Saturn we admire the *Portico degli Dei*: it was erected by Vezio Agorio Prostatato, prefect of Rome, in 367. Under the terrace where the porch is, is a series of *tabernae*, where the people employed at the office of the Ediles (*scribae, praecones*) lived. Going on we find

Tempio di Vespasiano, of which there remains but three columns with the inscription ESTITVER, referring to restaurations made by order of Septimius Severus. Advancing we see the *Tempio della Concordia* built by Camillus, in commemoration of the peace between patricians and plebejans. It was rebuilt by Consul Opimius and embellished by Tiberius : the anterior part was a large room where Senators stopped before entering the great hall of the meeting (*Senacolum*) : here Cicero used to speak. Facing the *vicus jugarius* are the remains of the *miliarium aureum*, erected by Augustus in 734 in order to indicate the distances from Rome to the principal towns of the Empire. Not far off is the *Umbilicus*, which denoted the centre of Rome and of the Roman Empire. Now we cross under the marble arch of Septimius Severus (203). On that arch is the bronze triumphal car drawn by six horses, and on the four corners, equestrian statues, also in bronze. On the right of the arch we admire the remains of the ancient *rostra*, recently discovered. There was discovered the *tribuna cesarea* (*opus incertum*). On the left of the arch of Severus in 1899 was discovered the *lapis niger*, which indicated the *sepulcrum Romuli* : the latin inscription is the most ancient one, known till now. At the left of this monument is the area of the *Comizio*, discovered in 1900 ; there they found 23 archæological stratifications. This was the centre of the roman political activity. Not far off is the *Curia*, that is believed to have been built by Tullius Hostilius : here are many interesting remains. To the right of the person who is looking at the *Curia* is the temple of Janus, which was shut in time of peace. Opposite we observe two magnificent marble parapets of the Trajan epoch, from which we enjoy a marvellous panorama of the Forum. In 1899 was discovered the *Basilica Emilia* : opposite this basilica is an equestrian statue, perhaps belonging to Domitianus. In April 1904 an excavation under the travertine pavement between the *equus Domitiani* and the Diocletian basement caused the discovery of some remains probably belonging to the *lacus Curtius*, which in the popular legend of Rome was considered as an abyss, which in ancient time existed in the lower part of the Forum. In the middle of the Fo-

rum is the temple of Cæsar, erected by Augustus, and where Anthony recited the eulogy of Cæsar. Then were discovered: the *Regia*, the *Sacraris* of the *hastæ martiæ* and the *Opus Consivia*. At the left of the *Regia* is the temple of *Antonino e Faustina*, afterwards transformed into a church, which was restored 1602. Near it is the ancient *necropolis* (church yard); here, in 1902, was discovered the first tomb, three metres under the level of the *Via Sacra*. Going on we find the temple of Maxentius, at the back of which stood the *templum sacrae urbis*. These were the first temples converted into christian churches. At the back of the temple of Vespasian were found the marble fragments of the map of Rome (*Forma Urbis*). Here in 1899 was discovered the entrance of the Prefecture of the time of Vespasian (1st century) and a part of the basilica of Maxentius (IV century). Returning to the Forum, near the temple of Romulus we observe the *Arco dei Fabii*, erected by Quintus Maximus Allobrogo in 121 B. C. Going on we admire the majestic remains of the basilica of Maxentius (called also of Constantine). It was divided in three aisles, but the earthquake of 1348 partly destroyed it. Then we see the temple of *Venus and Roma*, erected by Hadrian. Coming back we observe the remains of the *horrea* (store-houses for the marketable food). Then we notice: the *Porticus Margaritaria* and the *Tabernae*. Here, in 1884 the interesting huse of the Vestales was discovered. In 1889 was discovered also the *Sacrario*, with the *lucus* (sacred wood) and the *atrium* (courtyard), m. 68 by 23. Near is the temple of Vesta, built by Numa, according to tradition: it was of round form, and was destined to keep the sacred fire. Near the *Regia* was discovered, in 1899, the *domus publica*, dwelling of Cæsar, who granted it to the Vestali. Further than the temple of Vesta we observe the foundation of the Arch of Augustus and the remains of a round building, in travertine, which is wrongly believed to be the *puteal Libonis*, because during the excavations executed in the spring of 1904, it was proved that the foundations of the arch lean on the pavement of a more ancient street, which runs towards the temple of Cæsars forming a right angle with the corner of this street, which in the republican times marked the eastern

limit of the Forum. Between the foundation of the arch and the temple of Cæsar were discovered some of the « pozzi rituali », which, no doubt, are anterior to the time of Augustus. The *putealis* were a sort of shaft. In 1900 was discovered the *Basilica Palatina* (S. Maria Antiqua), which has some bizantine paintings of the time of Justinian. Opposite is the temple of Castor. Also in 1900 the *Sacrario di Saturna* (statio aquarum) was discovered. We should observe the shaft which received its water from the next *lacus*, which gave its name to the ancient church, on the site of which was erected that of S. Maria Liberatrice. Leaving the Forum, we go to the church of

S. Teodoro. — It was built on the remains of the temple of Romulus, at the time of St. Gregory Magnus. It was restored and decorated by Hadrian I, and then by Nicholas V. (1450) and Clement XI (1700). Sick and destitute boys were brought there to be nursed. In the vestibule is an ancient altar; the mosaics of the absis belong to the time of Felix IV. (526-530.) Hence we ascend to the

Palatino. — It is believed that the name of this hill was derived from *Dea Palles* (the feasts called *Palilie* were celebrated on April 21st). This hill is 52 m. above the sea level, and is formed of three parts: the *Palatine* (to the East), the *Germalo* (to the West), and the *Velia* (toward the North-East). The primitive monuments were: the temple of the *Vittoria*, the *Lupercale* and the home of *Faustolo*. There were the temple of Jupiter Sator, the *Sacrario degli Argeli*, the *Curiae Veteres*, the *Sacello dei Lari*, the temple of the *Gran Madre* (Cybele), the temple of *Giove Vincitore* (Jupiter Victorious). On that hill dwelt: the Graciliis, Cicero, Clodius, Catiline, Augustus, who began the building of the imperial palace (*domus Caesaris*), which was amplified by Nero (*domus aurea*). There was also the *Circus Maximus*. In that palace dwelt Odoacre. Theodoric. Narses, Charle Magnus and Otho III. In the XVI. century the Farnesi converted the Palatine into gardens and vineyards (hence the name *Orti Farnesiani*). In 1731 this villa passed to the Bour-

bon of Naples. In 1728 the excavations were begun, and 1860, Napoleon having bought these gardens from Francis II King of Naples, systematic excavations were begun under the direction of Pietro Rosa. In 1870 these gardens were purchased by the Italian Government. On entering we see the altar of Calvin (124 B. C.); then we see the remains of the *Casa Geloziana*, added by Caligola to the imperial palace. Advancing we see a little *circus*, then the lodges of Severus, the most picturesque of the Palatine. Going on we notice the baths of *Livia* (discovered in 1726), with excellent paintings. Then we enter the *Aedes Publicae*, called by some the Flavian palace and by others the *Domus augustana*: we should notice the *Triclinium*. Then we observe the ruins of the temple of Jupiter Stator, built by Postumius (294 B. C.), and believed to be the temple called *Magna Mater*. Near it was the palace of Tarquinius Priscus. Then we see a well preserved building, believed to be the House of Germanicus, in which we admire the painting of the three great halls. On the left of the house of Germanicus stood the temple of Jupiter Victorious erected by Fabius Maximus (256 B. C.). Descending by the *Scala di Caco* we see the cottage of Faustolo. Towards the left, near the oak-trees, is the *Clivus Victoriae*, so called because it led to the temple of Victory, erected by Evandro. Then we notice the bridge of Caligola. At the back of the church of St. Theodore we see the remains of the portico of Catulle, which was near the house of Cicero and that of Clodius. - Proceeding we notice the remains of the Romulus walls, a true relic discovered in 1853. Coming out from the Palatine we go to the church of

S. Francesca Romana. — It was first built in the VIII. century, and then rebuilt by Leo IV. It had the name of S. Maria Nova, and was renewed by Nicholas I, and decorated by Paul V. in 1615, after designs by Charles Lombardo: at that time it was dedicated to S. Francesca Romana. The belfry is of the XIII. century; on the high altar is a Madonna (1110) brought from Troy by Angelo Frangipani. There is the monument to Gregory XI. representing the return of the pope from Avignon.

In the absis some mosaics of the XII century are worthy of notice. Hence we go to see the

Arco di Tito. — It is one of the most simple but most precious of the arches of Rome. It was consecrated to Titus in memory of the victory of Jerusalem, in the year 70 A. D. but inaugurated by his successor Domitian in 81 A. D. The bas-reliefs are very interesting and stupendously carved. In the middle ages it served as a fortress to the Frangipani. From new excavations made we may conclude that this arch did not stand here, originally, but was transferred there when the temple to Venus and Roma was built. Under Sixtus IV the reliefs of the triumphal train were discovered. Turning to the right of the arch through Via S. Bonaventura we observe the remains of the *Casa Neroniana*, in the Barberini vineyard, where is the church of

S. Sebastiano. — It was built in the VI. century and was called S. Maria in Pallara (1274). In 1624 it was rebuilt after designs by Arrigucci and by Urban VIII. dedicated to St. Sebastiano, who was a captain of the first company of the Pretorians, and who suffered martyrdom under Maximian. Pope Gelasius II. was elected here. (1118). Further on we arrive at the Monastery of the *Salesiane*. and turning to the left we reach the church of

S. Bonaventura. — It was built by the Fathers *Alcantarini*. From the cloister, a beautiful panorama of the Palatine is to be seen. Coming back to the arch of Titus, and turning to the left we arrive to the *meta sudante* built by Domitian, and we also see a large pedestal which marks the place where the colossal statue of Nero stood (m. 29 high).

Colosseo or Anfiteatro Flavio. — It is the most gigantic of the roman temples; it was begun by Vespasian in 72 A. D. and dedicated to Titus. It was called Flavian Amphitheatre from the name of the Emperor that built it. The name of *Colosseo* has likely its origin in the fact that the place occupied by the Amphitheatre, contained some temples dedicated to Isis; therefore it was called

Collis Isaeum, and from this the word Colosseo is derived. It is four-storied, with different styles of architecture; the first Doric, the second Ionic and the third and fourth Corinthian. The first three are formed by arches with columns; the upper floor is a great wall with many windows. The longest elliptic of the edifice is 188 m. the shortest is m. 126, the circumference is m. 527 and the height m. 50. It could contain 80,000 spectators. It was used for the combats of the gladiators and it is uncertain whether christians suffered martyrdom there. This edifice which was almost intact in 1084 was sacked by the troops of Roberto il Guiscardo; then it was used as a stronghold by the Roman barons, among whom were the Frangipani. In the XIV century bull fight took place there and 18 people were killed. Honorius IV prohibited the gladiators' games after the monk Telemachus of Asia Minor threw himself into the arena to separate the fighters. It was damaged by the earthquake of the 1349. In the XV. century it was used as a temple for the sacred representations of Good Friday. Sixtus V. thought of dividing it into two parts in order to let the road to St. John pass through the middle, and Clement XI. established there a nitre manufactory. Benedict XIV. dedicated it to the Passion of Jesus Christ, and ordered a great Cross to be erected in the middle of the arena, with 14 little chapels representing the *Via Crucis*. Some reparations were ordered by Pius VII, Leo XII. and Gregory XVI. The steps of the second order were restored by order of Pius IX, under the direction of architect Canina. In 1874 the underground corridors were discovered by Pietro Rosa and the chapels of the *Via Crucis* were taken away. Leaving the Colosseum, we arrive at the

Arco di Costantino. — It was erected by the Senators and people of Rome on the *Via Trionfale*, in honour of Constantine after his victory over Maxentius and Licinius. The arch has three openings, and the eight columns in ancient yellow marble which support eight statues of barbarian prisoners, perhaps belonged to the arch of Trajan. The white marble statue was made by order of Clement XII, who took away a yellow marble column in order to adorn the Cappella Corsini at S. John's.

(*Laterano*). The basreliefs on the apic represent the life of Emperor Trajan, and those on the smaller sides, the battles against the Dacians: they are the finest that Roman art has produced. The basrelief of the smaller arch represents Constantine delivering speech in the Forum. Through the road which passes under the arch - and which is the ancient Via Trionfale. - we find at the left the church of

S. Gregorio. — Built in 184 on the very place where stood the house of St. Gregory Magnus, and dedicated to St. Andrew. In the VIII century Gregory II. dedicated it to St. Gregory. In 1734 it was restored by the Architect Francesco Ferrari, and there the *Camaldoles* monks dwelt. Under the portico we notice: the monument to Fratelli Bonsi and precious sculptures of the XV century. The small room on the right is the only one remaining of the house of St. Gregory. In the left aisle is to be admired a tabernacle of the XV. century. Coming out from the church we observe some fragments of the Servian wall. In the vineyard belonging to the convent perhaps existed the *Porta Capena*. There are the Chapels of *S. Silvia* with paintings by Guido Reni; of *S. Andrew*, with frescoes by Domenichino, and of *S. Barbara*, with the statue of S. Gregory, sculptured by Cordieri, under the direction of Michelangelo. The road to the left (ancient *clivus Scauri*) leads to the church of

Ss. Giovanni e Paolo. — It was built in the VI century and dedicated to John and Paul, who were beheaded by order of Julian the Apostate. It was rebuilt by Hadrian IV. (XII century) and of these restorations we admire yet: the Ionic Portico, the two lions at the entrance, and the belfry; inside: the absis, the pavement and the granite columns. Other modifications were made by Clement XIV. The edifice is believed to stand on the site of the temple of Claudius; other historians believe that the Vectilian palace, the favourite residence of Commodus which was also there. On the road of Ss. Giovanni e Paolo we pass the

Arco di Dolabella. — It was erected in 10 A. D. by

Consul Cornelio Dolabella and C. Giunio Sillano, as an entrance to the *Campus Martialis* on the Celio hill, where was performed equestrian exercise (*equiria*). Proceeding we reach the entrance of the hospital of *S. Tamaso in Formis* (XII century), founded by the Trinitari for the ransoming of the slaves: the door has a mosaic representing Christ between a white and a black slave, work of the Cosmati. Then we go to the *Piazza della Navicella*, so called because at the time of Leo X. a marble ship was found there; the existing one is a copy, since the original one which was broken). Here were the *Castra Peregrina*, t: i: the barracks of the foreign soldiers. Not far off stands the church of

S. Maria in Domnica. — It was erected on the house of S. Ciriaca, a roman matron, and therefore it was called *in Domnica*. It was rebuilt in the IX. century in the shape of a basilica, and was decorated by Peruzzi, who made the portico by order of Leo X. The mosaics of the vault and of the absis are of the times of Paschalis I. Coming out from the church, and taking *Via S. Stefano Rotondo* we arrive at the church of

S. Stefano Rotondo. — It is believed to be an edifice reduced into a church (perhaps the temple of *Fauno* or the *Macellum Magnum* of the time of Nero). It was consecrated by Pope Simplicius - 483); Theodore I. added to it the marble decorations and the mosaics (642). Then it was restored by Hadrian I. (772). Originally it consisted of three circular enclosures: the exterior was the lowest and was formed by a wall, the middle had 36 columns, and the third 20 columnus. The edifice having fallen into ruins. Nicholas V. (1450) reduced it the its, present form. Gregory XIII. granted it to the German College. The walls, have frescoes by Pomarancio and Tempesta. In the vestibule, on the right, is the episcopal chair of S. Gregory I. In the adjoining (2) vineyard are the ruins of the ancient *Monastero di S. Erasmo*. Coming back to the Arch of Dolabella, and taking *Via Claudia* (which leads to the Colosseum) and *Via S. Giovanni*, we arrive at the church of

S. Clemente. — It was erected on the house of S. Clement I, belonging to the Flavian imperial family. It was restored by Hadrian I, Leo III. and Leo IV; John VIII. erected the choir. After its destruction in 1084, Paschalis II. rebuilt it. In the XV. century it was decorated with beautiful mosaics — The interior was reduced to the present form by order of Clement XI after designs by the architect Carlo Stefano Fontana. The portico is of the time of Paschalis II. The chair of the absis was made by Anastasio Giuniore (1108) the frescoes are by Giovenale da Celano, a painter of the XIV century — In the vault of the absis we admire Jesus Christ between the Virginia Mary and St. John; the pavement is the work of the brother Cosmati; the statue of St. John at the end of the right nave was sculptured by Simone Ghini (XV century); here are also two monuments of the style of Mino da Fiesole. The interesting frescoes in the chapel (to the left) are by Masaccio. In 1857 the underground church was discovered by the Irish priest Father Joseph Mullooly. Now we enter the Narthex, where are frescoes of the XI century; then we enter the basilica, which has three naves divided by 16 columns; end at the bosom of the central nave is the new absis supported by four granite columns. Then we descend to see the most ancient constructions of the primitive basilica. We find a large edifice, which dates back to the times of the Kings of Rome; it is believed to be the palace of Tarquinius the Proud. Passing under the absis we enter two rooms with the vault orned decorated with stuccoes of the imperial epoch; perhaps they belonged to the Flavii or to a certain Rufino or Lupercilla, according to an inscription found there. Hence we pass to a third building, which was recognized as the

Spleo di Mitra. — It is one of the best preserved grotto of the ancient times and as a quadrangular form, according to the Zend - Avesta precepts. At the bottom is an altar, and in the middle is a large stone, on which is sculpted the god Mitre. This is the only monument, worthy of notice, on the hill called

Celio. — The largest, among the seven hills of Rome :

it is comprised from Porta S. Sebastiano to Porta Latina. and from Porta Maggiore to Via Labicana. It is believed that the Celio hill was formerly called *mons querquetulans*, by the name of the oaks, which covered it; nay the name Porta Querquetulana remained to the Servian precinct. On that hill the Albans dwelt at the time of Tullus Hostilius, and it is believed that the name Celio, is derived from Celio Vibena, an etruscan *lucumone*, who went in Rome at the epoch of the Kings. The quarter was sacked by Roberto il Guiscardo (1084), then it was abandoned, and only from 1890 it begins to be dwelt again from the Colosseum to S. Giovanni in Laterano, and hence to S. Croce in Gerusalemme.



VIII.

From the Celio to the Quirinal.

Not far off S. Clemente, on the road of S. Giovanni, on the right is the way which leads to the church of

SS. Quattro. — It was built at the time of S. Gregory I and was dedicated to S. Severo, Severino, Carpo-foro e Vittorino, who suffered martyrdom under Diocletian. It was re-built by Onorius I and amplified by Leo IV. When Roberto il Guiscardo sacked Rome, that church was destroyed; in 1117 it was rebuilt by Paschalis II in a smaller shape. We must notice some frescoes of the time of Innocent II, representing the History from Constantino to S. Sylvester. The absis was painted by Giovanni da S. Giovanni (1630) - Coming back on the street before arriving to the great square we find the *Ospedale del Salvatore*, founded in 1216 by Card. Giovanni Colonna. - In 1338 it was amplified till the road which leads from the Colosseum to the Piazza del Laterano. Now there are only some remains, and a house were live the

Suore Ospitaliere della Misericordia. On the left part of whom ascend the square were annexed a churchyard, where Leo X. ordered a marble Cross put there. On the square of S. Giovanni (the name *Laterano* is derived from the palace Laterani, which stood there) is the celebrated obelisk, the higher ever known. It is m. 35 height and was erected by Totmes IV of the XVIII dynasty, before the temple of Eliopolis. Constans gave it to the Roman Senate and was transferred here from the Circus Maximus by order of Pope Sixtus V (1558). At the left of the square stands the

Palazzo Lateranense. — The popes dwelt there when they left the Palatine, till the transferment of the Holy Seat to Avignon. It was enriched by Pope Zaccaria (741-752) and Sixtus V demolished it, excepted the chapel called *Sancta Sanctorum*. Gregory XVI rebuilt it and founded there the *Museo profano*, where we notice: in the first hall, the rape of Helena of greek fashion, the bas-relief of a fountain by Falerii, the nymphe Leucotea and a relief of the *ludi circenses*. In the 2^d hall: some precious fragments found at the Foro Trajano: in the 3^d the statue of Antinoo, discovered at Ostia; in the 4th the statue of Germanicus brought to life at Vejo, the statue of Mars, and the basrelief of Medea and her daughters. In the 5th, the sacrifice of Mitre, two small hermaes; in the 6th, the sepulchre of Sophocle, a greek work, and the dancing Phaune; in the 8th, the statue of Neptune; in the 9th, some remains of the monuments which stood at the Forum. In the annexed *Museo sacro* is worthy of notice, a sarcophagus of the IV century and the statue of S. Ippolito. In the other room we observe some appreciated fragments of the celebrated mosaic *Asarotos*, by Soso in Pergamo, the original sketches by Daniello da Volterra, Camuccini and Giulio Romano, and the portrait of George IV. In the *Galleria delle pitture* we must notice: in the 1st, the Madonna by Gozzoli, in the 2^d, the Crowning of the Virgin by Lippi, and St. Jerome by Giovanni Santi, father of Raffaello. In the *Salone dei Concili* is a collection of sculptures, and at the 3^d floor are the chalk of the Trajan Column. Before entering the Basilica, we observe the

Battistero. — It is believed that it was built by order of Constantine, to receive his baptism by St. Sylvester. Sixtus III in the V century caused the eight porphyry columns and the eight white marble ones to be erected there. The lateral chapels were added by St. Hyllarius (461-468) and then restored by Gregory XIII (1515), Sixtus V built the octagonal wall and the cupola. The fresco of the Apparition of the Cross is by Gemignani; those of the battle and triumph of Constantine are by Camassei; the Fall of the Gods is by Maratta. The bronze door in the chapel to the left was cast in 1203 by Alberto and Pietro da Losanna; the bronze door in the chapel to the right was belonged to the Termé di Caracalla. In the vestibule some mosaics of the VII century are worthy of notice. Coming out we find the basilica of

S. Giovanni in Laterano. — It was called *Basilica Costantiniana, Lateranense, del Salvatore, Aurea, and di S. Giovanni*: being the principal temple of the catholic world it is named *Ecclesia urbis et orbis, omnium ecclesiarum mater et caput*. Erected by Costantino, it was renewed and enlarged by Sergio III (904-911) and by Nicola IV (1288-1294) who rebuilt the tribune which he adorned with mosaic. In 1308 it was almost destroyed by a fire and restored afterwards by Clemente V it was newly destroyed by another fire in 1361. Urbano V restored it in 1367 and erected there the tabernacle. Gregorio XI made the roof and thenceforth every pontiff added there a work, it became thus a third basilika, which turned later on in a fourth, that is the present one. In 1425 was made the floor by Martino V.; the sacristy by Eugenio IV, the main arch of the high nave by Alessandro VI, the two bell-towers on the side front by Pio IV, the double portico by Sisto V; Clemente VIII rebuild and adorned the crossnave; Innocenzo X (1650) with barocco style renewed the decoration of the crossnave and hid the pillars in the pilasters, getting the large niches for the statues of the Apostles which were put there by Clemente XI. Clemente XII ordered the principal façade after the design of Alessandro Galilei. Pio IX and Leone XIII, badly advised, destroyed the tribune made by Nicola IV and the Leonino portico, which were

the only remains of the primitive basilika. The new tribune, the ambulatory and the external decoration are by Virginio Vespignani. The mosaic of the tribune has been entirely made upon the old one, which was of a great value because it reproduced the effigy of Christ taken from a very old similar one in Orient.. The side entrance has two old yellow columns, eight meter in height one taken away from the Costantino arch and the other from Foro Trajano; above the entrance is a colossal organ, the largest in Rome; hanging from the ceiling is visible a flag taken by the Knights of Malta over the Algerian pirates in the XVIII century. Going along the side nave on the left we reach the Massimo's chapel designed by Della Porta; thence the Torlonia's by Raimondi where is to be noticed an high-relief by Tenerani, the statue of Justice by Gajassi and the iron-gate by Lusweg; further is the Orsini's chapel with a painting by Costanzi (1729). Passing to the smaller nave we observe the elegant Corsini chapel, erected by Clement XII., with wonderful pictures and statues: the marble group *La Pietà* is by Antonio Montanti. Then follows the Ceva chapel where is a fresco of the Giotto's school. In the Lancelotti chapel is worthy of notice a fresco representing Boniface VIII., preaching the jubilee of 1300, a most appreciated painting by Giotto. Then we observe the altar of the Sacrament, erected by Clement VIII after designs by Olivieri: the four gilded bronze columns were taken out from the temple of Giove Capitolino. Going on we reach the *Chiostro* (cloister), a beautiful work of Vassalletti (XII century). The door of the sacresty is by Uberto and Pietro da Piacenza (1196); on the altar is a the Annunciation by Venasti from a designs by Michelangelo; in the last hall is the sketch by Raffaello representing the Madonna di Casa d'Alba, existing at St. Petersburg. After having observed the choir, we go to see the principal nave, where is the papal altar, in which are enclosed the heads of St. Peter and Paul; it is of gothic style and was erected by Charles V. of France (1367); the frescoes are by Barnaba da Siena. Under the altar is the tomb of Martin V (Colonna) The pavement of the basilica was made under Martin V; the roof is attributed to Michelangelo. The portico is decorated with 24 marble

columns, and there we observe the colossal statue of Constantine, found out at the *Thermae*. Opposite the basilica, on the left is the

Scala Santa. — Entering we observe a marble group, the Kiss of Judas by Jacometti. The middle staircase of 28 steps is believed to be that of the house of Pilates at Jerusalem, which was ascended and descended by Jesus. The Chapel at the top in gothic style is the masterpiece of the Cosmati. The Christ in mosaic is of the IX. century: Leo III caused four boxes full of relics with the incscription: *sancta sanctorum* to be placed under the altar. Coming out of that shrine and turning to the right, we observe three arches that are a part of the Neronian aqueduct which is continued in Villa Wolkonsky; In that villa are also some fragments of ancient sculptures. On the other side of the Scala Santa are the remains of the Patriarch's residence that is the *Triclinio* built by Leo III. Here is a mosaic, an accurate copy of the old one, representing S. Peter delivering the stole to Leo III and a flag to Carlo Magno. Opposite is

Porta S. Giovanni. — Built by Gregorio XIII to replace *Asinaria* gate, of which the two towers that defended it are still visible. By that gate Totila entered Rome through the infidelity of the soldiers who had charge of it. The wall going from there to Porta Maggiore is the best preserved part of Aurelianus' wall, restored by Onorio. Going on to the left we reach the basilica of

S. Croce in Gerusalemme. — It was erected by S. Elena, the mother of Costantino, and was afterwards called *S. Croce in Gerusalemme* because St. Helen placed there a large piece of the Cross found at Jerusalem. It was restored several times and reduced in its present barocco shape by Benedetto XIV. from the design of Gregorini. The pillars dividing the nave are made of Egyptian granite; under the high altar is an urn of basalt; the frescos in the vault of the tribune are not by Pinturicchio but by Umbrian artists. Worthy of notice are the mosaics executed after Peruzzi's design. In this church Benedetto VII was buried, and Silvestro II. died there

white officiating at the mass. Close by the church are the ruins of the

Tempio di Venere e Amore. — It was so called after the statue of Venus and Love found there in the XVI. century, now kept in the portico of the octagonal yard of the Vatican. It was afterwards acknowledged that the statue represents Sallustia Barbia Orbiana wife of Alexander Severus in the style of Venus.

The ruins opposite to the church are what remains of the *Anfiteatro Castrense*

Porta Maggiore. — When the emperor Honorius built the gate it was named Labicana, and was afterwards called *Maggiore* because it leads direct to the basilica of Santa Maria Maggiore. Going along the Viale Principessa Margherita we see on the right the

Tempio di Minerva Medica. — So called because a statue of Minerva with the serpent was found there; but on the contrary there are considerable ruins of a *ninfeo* belonging to the Thermes erected by Gallieno, the best constructed edifice of ancient Rome, especially as regards the cupola, it is made entirely of bricks. All that was found here in 1871 is now kept in the National Museum of the Thermes. Further on is the church of

S. Bibiana. — The statue on the high altar is by Bernini. The frescos on the walls to the right are by Pietro da Cortona and those to the left are by Ciampelli

Porta S. Lorenzo. — Was erected by Honorius. An arch of travertine stone visible in the inside of the gate, was the monumental arch of the aqueduct supplying the Marcia, Giulia and Tepula waters.

S. Lorenzo fuori le Mura. — The church was erected on the site where S. Ciriaca a roman matron had an estate called *Fundus Veranus*, in which was a cemetery for the martyrs. Costantino built the church in the year 330; on several occasions it was enlarged and embellished. The last restoration was ordered by Pio IX in 1864. Giov.

Batt. De Rossi was entrusted with the archeological part Virginio Vespignani with the architectural part and the painting was entrusted to Fracassi, Mariani, Cochetti e Grandi. The column of red granite in front of the church with the statue of S. Lorenzo on the top is in brounze by Galletti. The painting on the façade is by Capparoni. Worthy of notice are ; the portico with a frieze of mosaic. In the inside, the tomb of Cardinal Fieschi with a sarcophagus of the hird century ; the twelve red pillars adorning the presbitery ; the gallery with ten fluted red pillars ; two-green porphyry columns farther on, the canopy of the papal-altar in white marble, supported by porphyry columns ; the mosaic of the VI century on the main arch, and the splendid pavement of the time of Honorius III. In the old Costantinian basilica Pio IX is entered in a simple white marble sarcophagus. The steeple and cloister are of the XIII century.

Camposanto. — It was begun in the XVIII. century and consacred in 1834: Pio IX added to it the four sided portico and the chapel. The four statues by the entrance represent ; Silence and Meditation by Fabi Altini, Hope by Blasetti and Prayer by Galletti. In the middle is the colossal statue of the risen Christ by Ansigliioni. Coming back to Porta S. Lorenzo and crossing piazza Guglielmo Pepe we reach Piazza Manfredo Fanti where raises the

Acquarium. — Designed by Bernich there are many varieties of fish and other aquatic animals to be seen en it. In the garden are ruins of the Aggere Serviano. Continuing through via Rattazzi e via Napoleone III we reach the Church of

S. Eusebio. — It already, existed in the VI century, but with the exception of the bell tower it was totally, rebuilt en the XVIII. The church faces the Piazza Vitt. Em. in which we see the Trofei di Mario formerly belonging to the Castello dell'Acqua Giulia. Taking the via Emanuele Filiberto and the via Aldo Manuzio we arrive at the

Villa Massimo. — Containing pictures by Schonorr,

Feit, Koch, Owerbech e Führich, all German artists. Near is the church of

S. Antonio di Padova. — Built recently from designs by Carimini. The bell tower is well worthy, of notice. At a short distance on the way to S. Maria Maggiore is the church of Ss. Pietro e Marcellino, and still further at the corner of via Leopardi is the

Auditorium di Mecenate. — Discovered in 1874. There is a semicircular hall with steps, and the remains of a tribune. The hall was covered in with the exception of a lunette through which the light entered. It was probably here that poets read their verses before Mecenate. Further on in the via Merulana is the church of

S. Prassede. — Erected by Pasquale in 822 it was rebuilt by Nicola V and later by Carlo Borromeo. In it we must notice the mosaics in the tribune which date from the IX century, the sheps leading to the tribune, the third chapel in which is the column of red jasper to which Christ was bound when he was scourged, the monument to Cardinal Ancherus by the brothers Cosmati, e in the sacristy the picture by Giulio Romano of the scourging of Christ. At the corner of the via di S. Vito is the church of

S. Alfonso de' Liguori. — Erected by the P.P. Liguorini from designs by George Wigley. The high altar is by Slolz of Innspruck, the pictures in wood which decorate the chapels are by Gaspare Lumbrusch of Munich e the frescoes ere by Francesco Rhoded. In the via S. Vito is the

Arch of Gallieno. — Erected in 262 in honour of the Emperor Gallieno and his wife. It is built of travertino with Corinthian pillars. Near is the church of S. Vito built in 1477 and in the via Carlo Alberto is the church of

S. Antonio Abate. — Built by Giunio Basso in the time of Constantine. We must notice the door by the brothers Cosmati and the ancient mosaics. In front of this

church was a column in the shape of a cannon raised by Clement VIII to commemorate the ending of the civil wars in France, & the conversion of Henry IV to catholicism. This column is now near S. Maria Maggiore. The column in front of S. Maria Maggiore, which is of white marble, is the only one remaining of the basilica of Constantine it was transported here by Paul V. in 1614. On it is a statue of the Madonna in bronze, by Bertholet. Here on the summit of the Esquiline which was called Crispius rose the temple of Jupiter Lucina. Near this in 352 S. Liberio laid the foundations of

S. Maria Maggiore. — It is related that on the 5th August of the year 352 so much snow fell on the spot where the church was to be erected that they called it *S. Maria ad Nives*; it was also called *Basilica Liberiana* after S. Liberio who lived in that time; and named afterwards *maggiore* because the principal church among those were dedicated to the Virgin Mary. It was enlarged by Sisto III. in 432; the porch was added by Eugenio III. (1145-1153) the abside by Nicolò IV (1282-1292) the mosaic on the front by Clement V (1305-1314) the steeple by Gregorio XI (1370-1378) the ceiling by Calisto III. and Alessandro IV (1492-1503) the Sforza and Cesi chapels by the cardinals of those two families, the Sistina chapel by Sisto V. (1585-1590) the Paolina chapel and the back façade by Paolo V. and the gilding and frescoes of the main nave by Card. Pinelli (1593). In the porch is the bronze statue of Philip IV King of Spain cast by Lucenti. Worthy of notice are: the porphyry urn of the high altar containing the bones of Giovanni Patrizio founder of the church; the relic of Jesus' cradle, kept in the Confession; the mosaics in the vault and between the gothic windows, those in the great arch and the small pictures above the pillars, ordered by Sisto III; the chapel of the Sacramento erected by Sisto V. and designed by Fontana; Card. Rodriguez's tomb at the end of the minor nave (1299); the Borghesiana chapel opposite the chapel of the Sacramento, erected by Paolo V. in the year 1611, with a very rich altar by Rainaldi and the arcade paintings by Guido Reni, the frescoes in the cupola are by Cigoli; the first chapel on the left, entering, which be-

longes to Massimo di Rignano family, contains a canvas by Sermoneta; close to the chapel is the tomb of the brothers De Levis a valuable work of the XV. century. Leaving the church by the tribune side we can see the façade begun by the architect Flaminio Ponzio (1616) and archived by Rinaldi (1673); above it rise two cupolas, that on the right by Ponzio, and the other by Fontana; in the middle of the square stands an obelisk (14,50 meters) with hieroglyphics, brought from Egypt by Augustus; it stood at the entrance of his Mausoleum and was placed where it is now by Sisto V. Going through via Urbana we reach the church of

S. Pudenziana. — It was erected on the estates of Pudente a Roman Senator and there the apostle Peter lived a long while; S. Pius I built the church on the ancient oratory in 154 and called it *titulus Pudentis*: it was rebuilt and restored more than once, lately by arch. Manno who adorned it with frescoes imitating mosaic; the decoration of the door is medioeval. On the tribune is a mosaic of the IV century. Near the chapel Caetani is a well in which S. Pudenziana laid the corpses of three thousand martyrs; the steeple is of the VI century; under the church there are some vaulted rooms supposed to belong to the *Terme di Novato*. Crossing via Panisperna and on through via dei Quattro Cantoni we observe two towers, the one near the Filippine Monastery was the Cerroni's and the other the Arcioni's. Both are of the XIII. century.

S. Martino's Church. — It was erected by Pope Simmaco in 500. In it are to be seen the frescoes by Pusino, around the walls, and the underground chapel of very fine architecture. The street close to the church is named *Sette Sale* (after the ancient *septisolum*) where a large reservoir stood to supply water for the Trajan Thermes; is remarkable the structure for its solidity, and the walls are covered with *opus signinum*. Going along through that street we arrive at:

S. Pietro in Vincoli. — It was Erected in 455 by the empress Eudossia, short by before the Vandali inva-

sion, in order to keep in it the chain that Erodus used in Jerusalem to attach S. Peter, therefore the basilica was also called Eudossiana. It was restored and enlarged several times. Remarkable in it are the 20 pillars of old greek marble dividing the nave ; - The wonderful statue of Moses by Michelangelo ; S. Margaret, on the high altar a masterpiece by Guercino ; the deliverance of S. Peter, in the sacristy, by Domenichino ; some fine bas-reliefs by Pollajolo (1474) decorating the sanctuary where S. Peter's chain is kept In the convent is a fine cloister with a very fine well.

S. Francesco di Paola. — In its sacristy is a painting by Sassoferrato.

Terme di Tito. — (Via della Polveriera) There was a villa and a palace belonging to Mecenate which Nero adjoined to his own palace ; Tito used those structures for the erection of the public thermes which afterwards were enlarged and embellished by Domiziano, Trajano and Adriano. They stretched over all the area enclosed by via Labicana, della Polveriera, di S. Pietro in Vincoli and delle Sette Sale. Excavations were made there in different epochs and in 1813 a great part of the old house of Nero was brought to light showing the porch which was before the rooms adorned with fine Pompeian pictures ; in the north side a cripto porch with beatiful pictures is to be seen ; the triclinio with a painted vault is also remarkable

Torre dei Conti. — (Piazza delle Carrette) Built by Nicolò I. in 858 and enlarged by Innocenzo III in 1211. it was called dei Conti after the family of that name to which the two mentioned Popes belonged. In 1655 it was restored by Alessandro VII. to its present form

Fori Imperiali. — They were added to the *Forum romanum magnum* which had become too narrow. The first was the *Foro di Cesare* or *Foro Giulio*, the ruins of which are under some houses in via del Ghettaello. Close to it was the *Foro di Augusto* extending from Via Alessandrina to the great wall where the Arch of

Pantini opens ; a side of it forming the wall on which the arch rises is still visible ; the central part of the structure was the *Tempio di Marte ultore* erected after the battle of Filippi, we can see its remains on the left of via Bonella. A wall behind the church of SS. Cosma e Damiano is the only vestige of the *Foro di Vespasiano*. At the Colonnacce is visible part of a temple consisting of two pillars half buried in the ground with a figure of Minerva in the attic ; it was the temple of Minerva which stood in the *Foro di Nerva*. The last of the Imperial Forum is the

Foro Traiano. — It occupied the area now enclosed by the streets Grillo, Magnanapoli, Macel de' Corvi, Testa Spaccata, Chiavi d'Oro e Carbonari. There stood the *basilica Ulpia* the length of which was limited by via Magnanapoli and via Testa Spaccata. The *Colonna Traiana* that we still admire was in front of it. The architect of that edifice was the greek Apollodoro of Damascus who built it in the years 107-114 after Christ. The whole area was occupied by houses and churches ; and S. Nicola's, one of the latter, contained since 1162 the column which was entirely dug out in 1812. This column was dedicated to Trajan by the Senate and Roman people in commemoration of his victories against the Daci ; it is doric and composed of 34 pieces of white Carrara marble fastened with bronze pegs, its height is 42, 40 m. and the bas reliefs embellishing it illustrate Trajans two wars against Decebalo King of the Daci who was defeated in the year 101. The top of the column it reached by a winding staircase of 182 steps. On the summit stood formerly the gilded bronze statue of Trajan holding in his hand a gilded globe, which is the only relic left and kept now in the Capitolino Museum. Sisto V. replaced that statue by that of S. Peter, by Della Porta. The base of the column has some excellent sculpture representing harnesses and other military accessories. At the end of the square on the right is a church of barocco style dedicated to the *Nome di Maria*, erected in 1683. The other church on the left is

S. Maria di Loreto. — It was erected in 1507 from

the design of A. Sangallo who made it of an octagonal shape with a double cupola like that of the Vatican. worthe of notice in it are the up of the high altar looked upon as Sangallo's master piece, and the statue of Santa Susanna by Duquesnoy surnamed the Flemish. Going on through via de' Fornari we reach Palace Valentini on the left, built in 1585 from the design of Paganelli dominican friar; the courtyard and staircase are adorned with statues of pagan divinities taken from Gabi. Not far beyond is

Palazzo Colonna. — Begun by pope Martino V. and finished at a later period its the façade by Michetti. On the ground floor are paintings by Pussino, Molyn, Pomarancio, Allegrini etc. On the main staircase, at the end of the courtyard, is the statue of a conquered King, and the head of Medusa in stucco coloured so as to appear like porphyry. On the ceiling of the first room is painted an allegory of the battle of Lepanto by Lanfranco. The following rooms contain many fine Gobelins. In the Gallery we observe in the first room; a Madonna by Botticelli, a holy family by Luini, a portrait of Vinc. Piccini by Raffaello father, a Madonna of the Veronese school (1420), a crucifixion by Jcopus de Avinciis of Bononia, Jesus with two saints of the school of Durerro in the second room: the portrait of Panvinio by Titian, and another of Poggio Bracciolini by Girolamo da Treviso, a caricature by Caracci and Paolo Veronese's portrait in venetian costume. In the vestibule before the saloon: some landscapes by Pussino, Pheasant shooting by Berghem, Apollo and Dafne by Pussino stag hunting and a battle piece both by Wonwermann. In the saloon: The Assunta by Rubens, Federico Colonna's portrait by Sustermans, Carlo Colonna by Van Dyck. In the vestibule: Narcissus at the fountain by Tintoretto, a Madonna by Palma Vecchio, the rapine of the Sabines by Ghirlandaio, Donna Isabella Colonna's portrait by Novelli, Romans and Sabines making peace by Ghirlandaio, Lucrece Tomacelli Colouna by Van Dyck, the adoration of the Holy Spirit by Tintoretto, Card. Pompeo Colonna by Lotto, the Benedettini friars by Tintoretto, the ancient statue of Venus Anadiomene. From the Gallery, through

the arches crossing over via Pilotta, we step into the gardens, which lie on the Quirinal slope. Two splendid fragments of a white marble frontispiece once belonging to the entrance of the *Terme di Costantino*, and some fragments of a grand staircase leading to those thermes. are to be seen there. The church near the palace is

SS. Apostoli. — Erected by Giovanni III. who dedicated it to the Apostles Philip and James, it was rebuilt by Martino V after the earthquake of 1348; the external double portico was added by Giulio II. but Clement XI in 1702 rebuilt the church entirely and closed the arches of the upper part of the portico. In the portico: we notice the monument to Volpato by Canova, and a bas-relief found in the Trajan Forum representing an eagle holding in its claws an oak-wreath. Within the church. by the tribune are the tombs of Cardinals Peter and Raphaël Riario of the XV century; above the sacristy entrance is Clement XII. 's monument by Canova; two pillars of old green marble are worthy of notice in the chapel of Giuseppe da Copertino where is also a painting by Gades, the only one in Rome by that artist. In the convent corridor there is the cenotaph of Michelangelo, as Buonarroti died in this parish on the 17th February 1564. His corpse was afterwards stolen and taken to Florence; the cloister is by Antonio Sangallo. Opposite to the church is the Palazzo Odescalchi erected from the designs of Maderna and Bernini. In its entrance are two statues of Claudio and Massimino. At the bottom of the square is Palazzo Savorelli now Balestra, in which James III. Stuart died.

Quirinale. — Going on through via della Dataria we reach turning ascend a flight of steps leading to Piazza del Quirinale. In the middle of it is the Egyptian obelisk found near the Mausoleo di Augusto (14.45 meters) in front of which is a granite basin excavated near the Temple of the Castori at the Forum. The two horse-tamers near the obelisk, believed to represent Castor and Pollux, stood at the entrance of Costantino's thermes.

Palazzo del Quirinale. — On the site of the splen-

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